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SOCIAL PROBLEMS IN THE DRAMATIC WORKS
OF GERHART HAUPTMANN

A DISSERTATION

SUBMITTED TO THE GRADUATE SCHOOL
IN CANDIDACY FOR THE DEGREE OF
MASTER OF ARTS

BY

H. JACOBS

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THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

BY JOHN BURNET

IN TWO VOLUMES

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SOCIAL PROBLEMS IN THE DRAMATIC WORKS

OF GERHART HAUPTMANN

H. JACOBS



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REPORT ON THE

ANALYSIS OF THE

RESULTS OF THE

EXPERIMENTAL

CONDUCTED BY

THE

RESEARCH

DEPARTMENT

OF

THE

UNIVERSITY

GERMAN LITERATURE TOWARDS THE END OF THE NINETEENTH CENTURY

The middle of the 19th century was marked by great advances in both the natural and the social sciences. Startling discoveries and inventions were made; new theories were advanced, Darwin's and Hückel's theories of evolution, their treatment of heredity and environment, Taine's emphasis on "la race, le milieu, le moment", Auguste Comte's determinism, Schopenhauer's pessimism, Nietzsche's idea of superman, Marx's doctrines of a united proletariat, all gave rise to new currents of thought. Discoveries in the purely practical field resulted in vast industrial and commercial expansion. The middle classes grew in affluence and power, but were unwilling to grant the masses a share in their increased prosperity. Poverty and suffering bred discontent. This tended to turn men's thoughts away from religious mysticism, metaphysics and romantic sentimentalism towards their immediate surroundings, social redress and political reform. Bourgeois liberalism and socialistic democracy developed and became more and more irreconcilable. Hostility to the Church and the doctrines of Christianity increased. All these tendencies, indicative of a renewed scientific approach to the problems of life and equally indicative of a new socialistic spirit formed the background of Naturalism.

Naturalism, as a doctrine, developed somewhat earlier in France, Russia and Scandinavia than in Germany. In France,

Emile Zola, under the influence of Balzac, Taine, Flaubert and Claude Bernard, formulated his theory of the application of scientific methods to literature. He maintained that art should be a "photographical" representation of a part of life and that, having created, for instance, characters possessing certain hereditary traits, subjected to the influence of a given environment, they would react to a given situation in a way which could be deduced scientifically. Zola stressed the scientific value of his theory of the novel and drama but in reality he was "avant tout un romantique"⁽¹⁾ and if his works are still read to-day it is not because his "tranches de vie" are scientific case histories, but rather because they are filled with a sense of life and movement that is often called epic. He did not, therefore, fall into the same error as later Arno Holz and Johannes Schlaf who followed his dictum but who reduced the personal element to a minimum. In Russia Leo Tolstoy advocated asceticism, condemned depravity and drew attention to the misery of the poor. Dostoevsky created his unusual psychological types. In Norway Ivar Aasen created the "Landsmaal" and Henrik Ibsen used the scientific method in treating social problems. In Sweden Naturalism emerged about 1880 by the publication of Strindberg's "Red Room". In Denmark, Henrik Pontoppidan revolted against

(1) Lanson: Romanciers naturalistes, p. 1080.

the parsonage and party politics.

Naturalists in Germany fell under the spell of Tolstoy, Dostoievsky, Ibsen and especially of Zola. The victorious Franco-Prussian War (1870-71), the founding of the German Empire and the resulting expansion in industry made Germany conscious of her greatness. Miserable conditions among the working classes awakened the social conscience. Häckel, as Darwin's disciple in Germany, exerted considerable influence in the field of science. All of these factors formed the basis for the growth of Naturalism in Germany.

In the spirit of this new literary movement, two circles of naturalistic thought developed - one in Munich under the leadership of Michael Georg Conrad, a faithful follower of Zola; the other in Berlin led by Arno Holz and Johannes Schlaf. In 1887 the latter group formed the society "Durch" to further the study of Naturalism, and in 1889 the "Freie Bühne", inspired by Antoine's "Théâtre libre" in Paris, was founded for the purpose of presenting plays which had been rejected by the national censor. Ibsen's "Ghosts" was the first performance. Shortly afterwards, Hauptmann's "Vor Sonnenaufgang" shook the foundations of the theatrical world in Berlin.

Arno Holz had studied Zola's critical writings in Paris and had formulated in his "Buch der Zeit" (1885) his theory of "consistent naturalism" according to which, art was

to become a mere reproduction of nature. Translating theory into practice, Holz and his collaborator, Johannes Schlaf, also published a selection of sketches under the name "Papa Hamlet". Other members of the society "Durch" were Wilhelm Bölsche, Bruno Wills, the brothers Heinrich and Julius Hart, and above all Gerhart Hauptmann.

Hauptmann, the outstanding representative of the naturalistic movement in Germany, can be said to have dominated the German stage from the time of the appearance of his "Vor Sonnenaufgang" in 1889 until the completion of his last play, "Vor Sonnenuntergang", in 1932, or for nearly half a century. In the plays published during this period, a great number of social problems were treated. Reform of living conditions, marriage and the status of women, the family problems of the artist, education and religion, scientific and philosophical matters, heredity and environment, all come within the scope of his plays. These social problems, so extensively treated in the dramatic works of Hauptmann, seem to be worthy of further study. It is therefore our present purpose to indicate, by careful organization of assembled material, the general directions of Hauptmann's thinking with regard to these problems.

In dealing with the various social problems in Hauptmann's plays, we have found it most satisfactory to divide the subject-matter into four chapters - firstly,

"Living Conditions and Characteristics of the Classes of Society"; secondly, "Social Relationships"; thirdly, "Cultural Relationships"; and fourthly, "Hauptmann, the Reformer".

The first chapter will include a study of the nobility, the "bourgeoisie", the proletariat and the farmers, as classes. Living conditions and all matters of an economic nature will be treated here. Under the heading, "Social Relationships", we shall deal with those of the individual with respect to the family, the community, the state and humanity as a whole. The third chapter, "Cultural Relationships", will include education, religion, science, ethics, philosophy and art. Fourthly, we shall attempt to indicate the importance of Hauptmann as a reformer and as the awakener of the social conscience.

CHAPTER I

LIVING CONDITIONS AND CHARACTERISTICS

OF THE CLASSES OF SOCIETY

1. Nobility

Characters drawn from the nobility appear in approximately half of Hauptmann's dramas. If, however, we except the historical play "Florian Geyer" and the semi-symbolistic "Elga", the only aristocratic character appearing in the works published before 1902 is the Amtsvorsteher von Wehrhahn. This would seem to indicate that during the greater part of Hauptmann's naturalistic period, he did not care to draw from the experiences of his contacts with the aristocrats who had frequented his father's hotel, the "Krone". Even in the dramatist's later plays, the social problems of the lower and middle classes were treated much more extensively than those of the aristocracy. Nevertheless, the character of the nobility is depicted in many instances, especially in "Griselda".

Hauptmann's aristocrats, in spite of their many likeable traits, are often conscious of their superiority, and are frequently degenerate and immoral, or unscrupulous and cruel. Their idleness and luxurious living do not make for efficiency in human affairs or for integrity of character. Crampton's wife, for instance, who is of noble birth, is declared to be "eine herzlose, aufgeblasene, leere Person.

THE HISTORY OF THE CITY OF BOSTON

1790

The city of Boston, situated on a neck of land between the harbor and the bay, has been the seat of government since the first settlement. It was founded by a group of Puritan settlers in 1630, and has since that time been a center of political, commercial, and intellectual activity. The city's growth has been remarkable, and it has played a significant role in the history of the United States. The city's architecture, with its many historic buildings, is a testament to its long and illustrious past. The city's culture, with its many museums and theaters, is a reflection of its rich history. The city's economy, with its many industries and businesses, is a source of pride and prosperity. The city's people, with their many talents and achievements, are a source of inspiration and admiration. The city's future, with its many possibilities and challenges, is a source of hope and optimism.

Dumm und adelsstolz obendrein..."(1) Such feeling of superiority is carried to extremes in Kaiser Karl's statement, "Die Welt ist Wachs, und der sie formt, bin ich".(2) In "Vor Sonnenuntergang", Paula Clothilde, a "verarmte Adlige"(3) is described by Hauptmann as having "nicht angenehme Züge, einen Geierhals, dabei eine entschieden sinnlich-brutale Körperlichkeit".(4) Traits of brutality and cruelty stand out in the character of the margrave in "Florian Geyer" who has six thousand men put to death(5) and the eyes of more than fifty citizens put out(6). With regard to moral principles, Von Grumbach, for instance, denies his association with Florian Geyer when the Peasants' War has failed. Ulrich in "Griselda" has deceived women all over Lombardy(7) but such adventures are kept from the public by his influential friends. Ulrich is a heavy drinker, as also are the Scottish nobles in "Winterballade". Hauptmann depicts many of the nobles as being unwilling or unable to take part in physical activities. Countess Eberhard, for instance, will not hold Griselda's child, even though the nurse has sprained her foot.(8) Such physical inactivity among the aristocrats makes life intolerable for Griselda.

NOTE: "DAS DRAMATISCHE WERK" (Berlin, 1932) is used for all direct references to Hauptmann's plays in this work.

- (1) Vol. I, p. 424.
- (2) Vol. IV, p. 164.
- (3) Vol. VI, p. 291.
- (4) Vol. VI, p. 288.
- (5) Vol. II, p. 134.
- (6) Vol. II, pp. 148-9.
- (7) Vol. IV, p. 272.
- (8) Vol. IV, p. 331.

Spendthriftiness among the nobles is not an uncommon characteristic. Starschenski, in "Elga", generously bestows money on his poor relatives and spends freely on equipment for the estate. Frau Madelon von Heyder in "Die Jungfern vom Bischofsberg" travels in grand style with "zwölf mächtigen Koffern".(1)

Hauptmann's noblemen are usually loyal to their king, to the church, and, in general, to the existing order of society, even though they may not have the necessary virtues to support their convictions. The Amtsvorsteher von Wehrhahn in "Der Biberpelz" is the typical inefficient servant of the state. His professed aim is to "mustern und säubern"(2) and he proceeds to curb the activities of the "Freisinnigen"(3). The prince in "Griselda" believes that the nobles have conquered the earth and wish to maintain the "status quo" by tooth and nail. Ulrich remarks: "...die meisten von ihnen (the nobles) wissen weder etwas von jenem Geist, der die Welt überwindet, noch haben sie jene Organe, die notwendig sind, wahrhaft die Erde zu erobern."(4) In "Elga" Starschenski expresses his loyalty to the king(5) and nearly all the nobles in "Florian Geyer" remain loyal to their class and cause. Von Henneberg who had "sich mit den

(1) Vol. III, p. 378.

(2) Vol. I, p. 480.

(3) Vol. I, p. 476.

(4) Vol. IV, p. 285.

(5) Vol. II, pp. 227-28.

Bauern verbrüderet"(1) and von Grumbach are exceptions.

Geyer states that the nobles are opposed to the new "evangelische Lehre"(2) and that both nobles and clergy prevent a fair distribution of wealth.(3)

The attitude of the nobles towards the peasants is usually one of superiority and contempt. Little sympathy is shown for the peasants in the Peasants' War, as they are considered to be "anspruchsvoll" and even too lazy to work. In "Griselda", the Baroness haughtily declares that her kitchen is full of scullery-maids like Griselda.(4) In "Der Bogen des Odysseus", "Raub und Frasz"(5) rule in the land and the nobles are "nichts Besseres als Räuber"(6), causing, by their crimes, great mistrust among the peasants. The attitude of the nobles towards the marriage of Ulrich and Griselda, although quite unfavorable at first, becomes modified because of the necessity of moderating Ulrich's behavior. Acceptance of the marriage is, then, the lesser of two evils.

The lower classes, except when they have definite grievances, are, on the whole, respectful of the authority of the nobles. The Helmbrecht family in "Griselda" lives

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- (1) Vol. II, p. 62.
 - (2) Vol. II, pp. 91-92.
 - (3) Vol. II, p. 172.
 - (4) Vol. IV, p. 282.
 - (5) Vol. V, p. 127.
 - (6) Vol. V, p. 108.

up to the maxim of the nobles: "Gehorsam geziemt der Leibeigenen"(1) until their feelings are roused by mistreatment or injustice. The peasants are even willing to put their trust in Ulrich(2) because he associates with them freely. It is true that Gersuind shows little respect for Kaiser Karl, but she is young and naïve with a very limited knowledge of the world outside the convent where she has been educated.

In "Florian Geyer" the peasants have been roused to open enmity and warfare with the nobles. In choosing a leader, the peasants do not wish to accept Götz von Berlichingen because he is a nobleman.(3) Geyer would have the aristocrats earning their living like the common folk and is convinced that their day is done. "Der Edelmann ist nit meh'."(4) In opposition to this view the peasants often express their recognition of existing class distinctions. In "Der Bogen des Odysseus", Melanto, the goatherd's daughter, for instance, remarks: "Sind diese Fürsten denn nicht mehr als du?"(5)

It would be quite safe to conclude from the above that Hauptmann, not unmindful of the virtues of many members of the nobility, desires nevertheless to emphasize their shortcomings as individuals and as a class. On the other

(1) Vol. IV, p. 269.

(2) Vol. IV, p. 275.

(3) Vol. II, p. 100

(4) Vol. II, p. 104

(5) Vol. V, p. 82.

hand, the robust, unspoiled rustic types, rendered healthy by honest toil, stand out in sharp contrast with the flabbiness of the nobles. It will be interesting to bear this idea in mind in considering the "bourgeoisie" in our next section.

2. The Bourgeoisie

When the term "bourgeoisie" was chosen to designate this section it was meant to include, firstly, wealthy "entrepreneurs" employing a large number of workmen; secondly, small business men employing few or no assistants, and thirdly, the professions and the better-paid civil servants. Since Hauptmann's attitude towards each of these groups is distinct, such a division appears justified.

Before making a study of the well-to-do "entrepreneurs", let us consider Hauptmann's treatment of business in general, and his consideration of those factors which render private enterprise possible or which interfere with its free operation. One method of running a business is indicated in "Vor Sonnenaufgang"; Loth informs Hoffmann that he has heard rumors of a coal contract signed by the peasants when drunk, in which they had agreed to deliver all their coal to Hoffmann at a ridiculously low rate.⁽¹⁾ The latter makes no statement about his part in the transaction, merely changing

(1) Vol. I, p. 22

the subject of conversation. Such unscrupulous methods are likewise resorted to by Dreisziger in "Die Weber", who offers less and less for the webs woven by the starving weavers, deceiving them by pretending that times are also hard for him and that he does not employ the weavers because he requires the cloth, but merely because he pities them.

Besides such dishonest practices in business, the element of chance often contributes to success. The peasants in "Vor Sonnenaufgang", for instance, have grown rich⁽¹⁾ from the coal discovered on their land. The inn, "Der schwarze Adler", in "Dorothea Angermann" is said to be a "Goldgrube"⁽²⁾, evidently because of its fortunate locality.

Success in enterprise is assured for those shrewd business men - so well described but so little admired by Hauptmann - who put their heart and soul into buying and selling. Such a man is Schmarowski in "Der rote Hahn", for he seeks to buy up real estate "spottbillig", and curries local political favors. In "Vor Sonnenuntergang", Klamroth, a "business man vom Kopf bis zur Sohle"⁽³⁾, would, if he had the opportunity, soon gain possession of the property even of his relatives.⁽⁴⁾

(1) Vol. I, p. 26.

(2) Vol. VI, p. 117.

(3) Vol. VI, p. 309.

(4) Vol. VI, p. 366.

The first part of the paper discusses the importance of the study of the history of the English language. It is noted that the English language has a long and rich history, and that the study of its development is essential for a full understanding of the language. The paper then goes on to discuss the various factors that have influenced the development of the English language, including the influence of other languages, the influence of social and cultural changes, and the influence of technological advances.

The second part of the paper discusses the importance of the study of the history of the English language. It is noted that the English language has a long and rich history, and that the study of its development is essential for a full understanding of the language. The paper then goes on to discuss the various factors that have influenced the development of the English language, including the influence of other languages, the influence of social and cultural changes, and the influence of technological advances.

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1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20

Many of the difficulties and disappointments in the business world are indicated in the plays. Dreisziger in "Die Weber" complains that German cloth pays import duties in foreign countries but that Germany does not protect her own home market by such restrictions. Risks of all sorts have to be taken, he maintains.

The rapid growth of materialism caused Hauptmann much uneasiness when he wrote "Vor Sonnenuntergang". The high socialistic ideals at the end of the 19th century had been losing ground and the spirit of competition, exploitation and money-making had come more and more into prominence. In this connection Geheimrat Clausen remarks: "Früher sprachen die Soziologen von Glückseligkeit. Heute redet man nur von Fertigfabrikaten, Halbfabrikaten und Rohstoffen"(1) and Professor Geiger suggests that "die neuere Zeit sieht mehr und mehr ihren einzigen Zweck im Profitmachen".

In the upper middle class, the employers are well represented by Hoffmann in "Vor Sonnenaufgang" and by Dreisziger in "Die Weber". They are well-dressed and smart in appearance. Hoffmann, especially, pays great attention to dress; he "kleidet sich nach der neuesten Mode, ist elegant frisiert, trägt kostbare Ringe, Brillantknöpfe, etc."(2) and Frau Dreisziger has a "vornehm reiche Toilette"(3). Such

(1) Vol. VI, p. 309.

(2) Vol. I, p. 13.

(3) Vol. I, p. 13.

display of wealth is also quite apparent in "Schluck und Jau" and in "Vor Sonnenuntergang".

The well-to-do employers are meant to create a bad impression. Characteristics such as selfishness, love of pleasure, unscrupulousness, corruption, pettiness or heartlessness are usually found among the privileged classes. Hoffmann, for example, is not touched by the sorrowful story of Fip's suicide. He makes little effort to control or hide his appetites for tobacco or drink and he is willing to resort to deceit, meanness or even to more drastic measures to seduce his sister-in-law, Helene. He supplies the peasants with liquor in order to gain unfair advantage of them. He gives Loth two hundred Marks, hoping that he will not expose living conditions in the district, and later he offers Loth a railway ticket so that he will not be tempted "gerade hier, wo ein Freund...glücklich festen Fusz gefaszt hat, den Boden zu unterwühlen"(1). He therefore hesitates to allow Loth to visit the mines in order to study working conditions. Hoffmann, as he has property rights to defend, is essentially conservative. He scoffs at Loth's Utopian writings, at his ideas on drink and tobacco and cannot believe that socialists have the reserved privilege of bringing happier days.

Dreisziger is not unlike Hoffmann in character. When the weavers wish to consult him, he is too busy and re-

(1) Vol. I, p. 71.

fers them to Pfeifer who evidently handles all unpleasant situations for him. In his speech to the weavers he very cleverly defends his selfish interests and lives up to the words later used by Jäger, "Aber die Reichen, die drehn und die wenden an' Sache aso...die ieberteifeln a besten Christen".⁽¹⁾ When they are disturbed by the weavers' demonstrations, Frau Dreisziger, without realizing the danger, stupidly and selfishly remarks, "Der ganze schöne Abend wird uns verdorben".⁽²⁾

The spirit of exploitation of the workers prevails among employers of the upper middle class. It is quite evident that Hoffmann disregards the living conditions of the miners around him and Helene, who has lived in a protected atmosphere, knows nothing of attempts to reform the miserable social conditions of the poor. "Es ist mir nur... nur so ganz neu, so ganz...neu!"⁽³⁾ she says when Loth enlightens her.

The play, "Die Weber", throws light on the attitude of the employer towards his employees. Dreisziger dismisses the weaver, Bäcker, for his boldness in complaining about the price of the web. When a sick and hungry weaver's boy breaks down in the office, Dreisziger blames the parents for sending the boy with such a load to carry. "Mich h...hun-

(1) Vol. I, p. 323.

(2) Vol. I, p. 359.

(3) Vol. I, p. 29.

gert!"(1) says the boy, and Dreisziger hurries him into the inner office, pretending not to understand what the boy wants. Dreisziger appeals to the weavers for understanding. The employer, he maintains, is blamed for everything. He is accused of being a "Mensch ohne Herz"(2) and paying the poor weavers "Hungerlöhne"(3) but in reality he has his cares and sleepless nights; he has to meet competition and take risks. Dreisziger hypocritically asserts that, in spite of daily losses, he remains in business because of his feeling for the poor weavers. Thereupon, he offers to engage two hundred more weavers at a lower wage but if there are signs of discontent he will have to shut up shop.

Signs of friction between employer and workers, between the "bourgeoisie" and the proletariat, can be found in other plays. In "Der Biberpelz", Krüger, much to the discontent of Frau Wolff, keeps his maid working until half-past ten at night carrying wood. In the eyes of Motes, Krüger is a "Wucherer" and "Halsabschneider"(4) Rand rebukes Schluck and Jau with a superior air, "Spitzbuben! Tagediebe! Lumpenpack! was treibt ihr im Bereiche meines Schlosses?"(5)

The lower middle classes, with their ambitions to rise in the world in spite of many difficulties, present quite another picture. A small group of such people meets in the public house in "Die Weber". The daughter of Welzel, the innkeeper, encouraged by her mother, seeks to elevate her

(1) Vol. I, p. 308.

(2) Vol. I, p. 310.

(3) Vol. I, p. 310.

(4) Vol. I, p. 469.

(5) Vol. II, p. 459.

station in life by marriage. Meister Wiegand, the joiner, has built up a little business by employing several others. Welzel and family, Wiegand and the traveller, in contrast with the poor weavers, are healthy and well-fed.

The problems of the lower middle classes are best treated in "Fuhrmann Henschel" in which Henschel and Siebenhaar face their financial difficulties together. Henschel is a stolid, dependable, and hard-working type, much favored in the eyes of Hauptmann. However, he finds conditions by no means easy; his wife is ill, he has lent money to Siebenhaar; hay and oats are rising in price and carting charges are being lowered. The problem faced by Siebenhaar in making the hotel pay on the basis of a two-month season, with "Kurgästen", who "mechten...alles umsonst"⁽¹⁾ is not easily solved. In fact, both Henschel and Siebenhaar, under the stress of hard times, feel quite willing to go out of business.⁽²⁾

The lower middle classes in the plays usually treat their employees fairly. Frau Henschel gives Hanne great freedom in conducting the affairs of the house and begs her to stay when she threatens to leave. George the waiter is treated like an equal by his employer. In "Dorothea Angermann" Herr Pfannschmidt expected his staff to work hard, but after his death Fritzl remarks, "Aber wir haben was bei ihm gelernt".⁽³⁾

Members of the professional class, except for the par-

(1) Vol. II, p. 381.

(2) Vol. II, p. 400.

(3) Vol. VI, p. 119.

sons, are represented in a very favorable light. In "Vor Sonnenaufgang" Dr. Schimmelpfennig attends the poor without charge; in "Die Weber", Dr. Schmidt brings cookies for the poor little Mielchen⁽¹⁾ and in "Der rote Hahn", Dr. Boxer has high socialistic ideals and is willing to give up a good practice rather than renounce any of his principles.

The students, teachers and artists, equally "sympathisch", are usually in financial straits. The successful sculptor Mäurer, however, in "Gabriel Schillings Flucht" forms a contrast to this, by his prosperity. In "Einsame Menschen", Anna Mahr is a poor student; in "Die Ratten", Spitta has to pawn some of his things to pay for his room. Weinhold, the private tutor of the Dreiszigers, shows sympathy for the suffering of the poor. Peter Brauer says, "...ich war ein armer Lehrerssohn".⁽²⁾ The artists, Crampton, Kramer, Schilling, Hassenreuter and Brauer all are, or have been, in straitened circumstances. Writers such as Johannes Vockerat⁽³⁾ and Lachmann are likewise far from being prosperous. Both Brauer and Lachmann wear shabby clothes. Brauer, after he has left his family, is penniless, but he keeps up appearances. Lachmann writes for newspapers "um ein bisschen trockenes Brot zu erschreiben..."⁽⁴⁾ Hauptmann awakens sympathy for all of these poor artists by depicting them in a favorable light, by indicating how they are the victims of a society which does not and cannot understand them. They are idealists living in

(1) Vol. I, p. 371.

(2) Vol. IV, p. 456.

(3) Vol. I, pp. 240-43.

(4) Vol. III, p. 32.

the ideal world of art, incapable of adapting themselves to a world which hungers after material things, knowing nothing of the artist who yearns for perfection.

In conclusion, it may be stated that Hauptmann dislikes capitalistic methods and the materialistic outlook which inevitably accompanies them. The wealthy "entrepreneurs", at least in his early plays, are no credit to society and must be taught to have greater regard for the many families whose lives they dominate. In contrast to the well-to-do, the lower middle classes, including most of the professions, are depicted as striving stolidly and courageously to maintain their station in society, often against overwhelming odds.

This struggle for existence becomes more acute in Hauptmann's treatment of the working class. Let us pass therefore to the sorrows and woes of the proletariat, so well portrayed in Hauptmann's early dramatic works.

3. Proletariat

In order to understand Hauptmann's attitude towards the social conditions of the working class, it is necessary to dwell a moment on the dramatist's own background and personal experiences. It must be borne in mind that Hauptmann's great grandfather, who had immigrated into Silesia from Bohemia, had been a poor weaver. His grandfather, up to the time of his enlistment in the army, had followed the same trade and had "täglich zwölf Stunden gewebt und vierundzwanzig gehungert".⁽¹⁾ This accounts for Hauptmann's interest in the

(1) Hans von Hülson: Hauptmann, p. 64.

living and working conditions of the weavers and in their revolt in 1844. There is also little doubt that his interest was further aroused by a trip taken into the Mediterranean area where the vices of Malaga and Barcelona and the poverty of Naples had made a deep impression on the sensitive nature of the young poet. Finally, Hauptmann's personal observations of the misery of the poor in the Eulengebirge provided an abundance of material for his play "Die Weber".

In making a study of the characteristics and conditions of the working class in Hauptmann's dramas, "Die Weber" is by far the most important work. The insight we gain into the life of these weavers will enable us, along with supplementary illustrations from other plays, to understand this most vital question of social conditions among the masses and Hauptmann's personal interest in such problems.

The miners in "Vor Sonnenaufgang" and the weavers are assigned quite definite characteristics which vary little from individual to individual. The workers, as a whole, are distrustful of members of other classes of society and are apprehensive of their own uncertain future. Loth wonders, for instance, why they "immer so gehässig oder finster blicken"(1).

Beibst is "misztrauisch, aufschielend und unfreundlich", when Loth addresses him. The workers have doubtless been reduced to this state of mistrust and fear by their relationships with their unscrupulous employers and by the insecurity which they have to endure. The working class is usually self-effacing and peaceable. Nearly all the weavers are polite to

(1) Vol. I, p. 28.

their "betters", accepting submissively what pay is offered them. The more reasonable among them do not wish to resort to force. Old Baumert says, "Ich sag o itzt noch; wenn's im guten ging, wär 'sch besser";⁽¹⁾ and old Ansorge cannot believe his eyes when he sees the destruction wrought in Dreisziger's home.⁽²⁾ Brooding, resentment and melancholy on the part of the weavers, however, must find expression sooner or later. Bäcker, a weaver who is no longer submissive, and Jäger, formerly a weaver in the same village, now a soldier on leave, prove themselves worthy of the weavers' cause. If the weavers have been patient and meek in the past, the "Humanitätsdusler"⁽³⁾ have certainly effected a change. When once roused, the principles of mob psychology hold sway, converting even the peace-loving Baumert to acts of violence.⁽⁴⁾

The unifying power of a common cause, however, does not prevent dissension and disagreement among the workers themselves. Wittig and Jäger almost come to blows because the former, who has always talked a great deal about the French Revolution, now acts like a defeatist.⁽⁵⁾

This failing of the proletariat, which was also recognized by Karl Marx when he urged the workers of the world to unite, is not overlooked by Hauptmann. Lack of unity in the working class can further be illustrated by the case of Pfeifer, a weaver, elevated in rank, who bullies and

(1) Vol. I, p. 342.

(2) Vol. I, pp. 363-64.

(3) Vol. I, p. 358.

(4) Vol. I, p. 348.

(5) Vol. I, p. 344.

mistreats the weavers even more than their employer would be willing to do.

Another characteristic of the working people seems to be their misuse of money, even though they have so little. We refer especially to expenditure on drink, tobacco, and showy funerals. The weavers as represented in Act III have money to spend on drink while their families are starving. Hauptmann wishes to indicate by such behavior that an unhealthy environment breeds degeneracy and undermines moral principles, that individuals may resort to drink or to other vices merely to forget their misery. It would, however, be wrong to suppose that a mere increase in pay would ameliorate the conditions of the weavers. Neumann says, not without reason, "Und wenn a Bielaue Weber's vierfache Lohn kriegt, da verfumfeit er's vierfache und macht noch Schulden".⁽¹⁾ However, the dramatist does not consider that such a statement provides a valid excuse for underpaying the weavers, but rather that not only more pay is required, but also more education. Lack of judgment on the part of the weavers is further brought out by their compliance with the parson's wishes in holding expensive funerals.⁽²⁾

Although several workers of an unscrupulous type such as Frau Wolff (later Frau Fielitz) and Hanne, are portrayed in Hauptmann's dramas, the majority of the remaining

(1) Vol. I, p. 302.

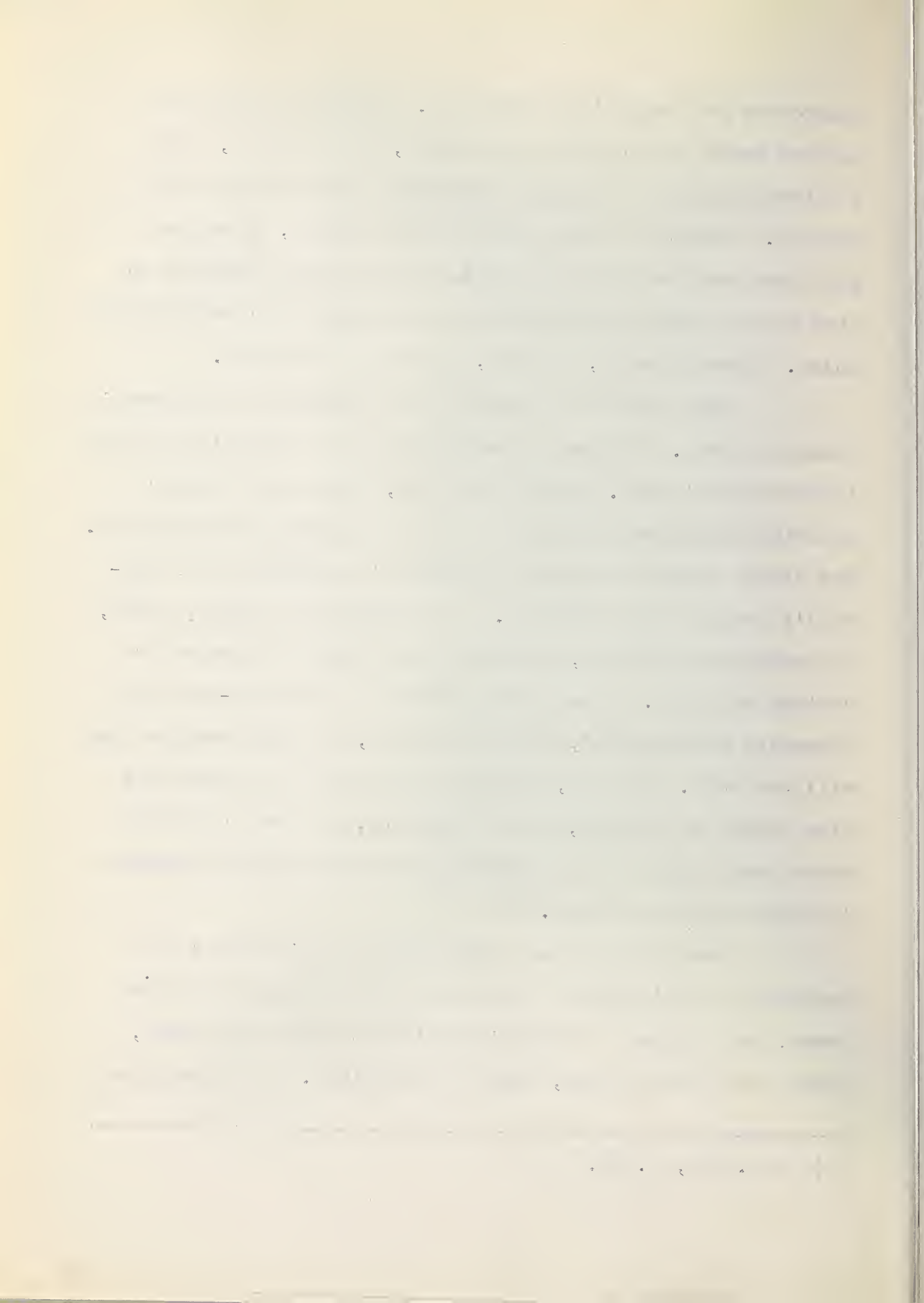
(2) Vol. I, pp. 331-332.

characters are essentially virtuous. The way in which old Baumert tries to encourage the others, for instance, shows a splendid spirit of mutual helpfulness on the part of the weavers. Honesty is also one of their virtues, as may be seen from the fact that old Hilse orders little Mielchen to give up the silver spoon which she has found near Dreisziger's house. Starvation is, for him, no excuse for theft.

Many causes for poverty are indicated in Hauptmann's dramatic works. The most outstanding one is naturally that of insufficient income. Apart from this, drink and careless spending undoubtedly contribute to the poverty of the weavers. The direct cause of Dorothea Angermann's poverty is her husband's gambling and drinking. In "Fuhrmann Henschel", Haufe, in losing his position, is demoralized until he spends his savings on drink. Some of the inmates of the poor-house in "Hanneles Himmelfahrt", especially Hete, are poor because they will not work. Old age, sickness and inability to work are also causes of poverty, as for instance, in "Der rote Hahn" where Frau Fielitz fears poverty for herself and her husband in their declining years.⁽¹⁾

Wretched housing conditions for the workers are described in "Die Weber", especially the Ansorge and Hilse homes, and further in "Der Biberpelz" and "Der rote Hahn", where the rooms are low, dark and unhealthy. The first part

(1) Vol. III, p. 96.



of "Hanneles Himmelfahrt" is enacted in a miserable room in a poor-house. In "Die Ratten" the dust in the building causes continual coughing.

Living conditions of the working classes can best be understood by means of a few poignant examples: Fips, as the story is told in "Vor Sonnenaufgang", had to work five years as "Stuckateur" and had "fünf Jahre auf eigene Faust, durchgehungert".⁽¹⁾ In "Die Weber", Frau Heinrich says she has nine hungry mouths to feed and only food for two. The weavers, though they work far into the night, seldom make sufficient money to buy food. Meat, except dog meat, is not tasted from one end of the year to the other; Luise relates that the Wenglers ate a dead horse that had been buried. Ansorge, referring to his simple dwelling, says, "Hie is jeder Nagel an' durchwachte Nacht, a jeder Balken a Jahr trocken Brot."⁽²⁾ Hornig remarks that he has seen children seeking food in dung heaps and people dying naked on stone floors, poisoned by eating weavers' glue. In "Hanneles Himmelfahrt", little Hannele has, however, left behind her all her woes: "Ja, ihr ist wohl. Von Trübsal und von Kummer ist sie nun befreit".⁽³⁾

Working conditions are also treated extensively in the plays. In "Vor Sonnenaufgang" many miners have lost their lives or have been hurt because the employer has failed to take proper precautions for their safety.⁽⁴⁾ The weavers

(1) Vol. I, pp. 15, 16.

(2) Vol. I, p. 324.

(3) Vol. II, p. 41.

(4) Vol. I, pp. 52-53.

have to work day and night under unsanitary conditions in their own homes in order to make a bare subsistence. In "Der Biberpelz", Leontine is paid twenty "Taler" per annum in domestic service and is expected to work long hours and perform heavy duties.⁽¹⁾ Frau John in "Die Ratten" remarks, "Ick lebe von Müllstob und Mottenpulver",⁽²⁾ referring to the house where she has to perform her daily duties. The people in the hotel in "Dorothea Angermann" all appear over-worked and in need of a rest.

The health of the working classes is definitely dependent upon working and living conditions. Loth gives an account of a man by the name of Burmeister who died of consumption contracted in a soap factory. The weavers are also in a miserable state of health. Great hardship and abject poverty have rendered them thin, bent-up and prematurely old. Old Baumert is so run-down that he cannot keep meat on his stomach.⁽³⁾ Hornig says he can no longer sleep.⁽⁴⁾ Luise remarks that her mother is blind because of long hours of work by candle light and because of the dust. Von Garschin, mentioned in "Einsame Menschen", tells of boiler workmen who turn deaf from the noise.⁽⁵⁾

The relationship of employer to employee, of master to servant, is expressed most aptly by Dimitri in "Elga", who,

(1) Vol. I, p. 454.

(2) Vol. IV, p. 344.

(3) Vol. I, p. 326.

(4) Vol. I, p. 366.

(5) Vol. I, pp. 222-24.

[The following text is extremely faint and illegible due to the quality of the scan. It appears to be a multi-paragraph document.]

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in answer to Grischka's remark, "Das Auge des Herrn macht die Kuh fett", says, "Und den Knecht mager, jawohl." (1)

4. The Farmers and the Peasantry

The country people treated by Hauptmann fall into several well-defined groups. In "Vor Sonnenaufgang" the farmers have grown rich overnight from the discovery of coal on their property and, as a result of high living, a serious condition of degeneration has overtaken them. In "Florian Geyer" the peasants are treated not as individuals but as a poverty-stricken class in state of revolt. The healthy, industrious and moderately prosperous peasant is portrayed in "Rose Bernd" and in "Griselda".

The farmers in "Vor Sonnenaufgang" are immoral in their behavior and lazy in their work; they are suspicious and deceitful, inharmonious and disagreeable in the family and community; they show little sympathy for those less fortunately placed than they. Their coarse materialistic outlook and their love of ostentation are repugnant. Frau Krause attempts to dismiss the maid for misconduct when she herself has been guilty of the same offence. Besides sexual depravity, many of the farmers are drunkards. Krause himself spends all day in the public house. Eduard says that,

(1) Vol. II, p. 218.

whereas he and such intellectuals as Loth have to work hard for a living, the farmers do nothing.⁽¹⁾ The land is neglected and goes to waste; the "extirpator", says Beibst, lies idle.⁽²⁾

The peasants are suspicious of those who come from the city. When Loth first appears, Frau Krause thinks he is begging and she tells him to be gone.⁽³⁾ Frau Spiller is mistrustful of Loth,⁽⁴⁾ and Kahl spies on him.⁽⁵⁾ This selfish, suspicious attitude produces^a general tone of inharmony and strife in the home. We are constantly reminded by various allusions to money, such as the price of the wine they are drinking, that their interests are almost solely materialistic. Frau Krause snatches "Werther" out of Helene's hands, considering it a waste of time to read such stuff.⁽⁶⁾ The farmers dress in a showy fashion and want the world to know that they are rich and "fine". They show little consideration for their laborers or for the poor. In this connection, Helene relates that Streckmann lets his men starve and feeds pastry to the dogs.⁽⁷⁾ Nor will the Krauses give a drop of milk to a poor woman with eight children.⁽⁸⁾ The same sort of lack of sympathy for the poor is shown by a peasant in "Die Weber" who attributes the poverty of the weavers to their spendthriftiness.⁽⁹⁾

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- (1) Vol. I, p. 90.
 - (2) Vol. I, p. 43.
 - (3) Vol. I, p. 13.
 - (4) Vol. I, p. 79.
 - (5) Vol. I, p. 80.
 - (6) Vol. I, p. 48.
 - (7) Vol. I, p. 53.
 - (8) Vol. I, p. 80.
 - (9) Vol. I, p. 338.

In "Florian Geyer" the peasants are of quite another sort. They have been driven to revolt by their great need. Karlstatt speaks of "das arme Volk, das in Lehmhütten hauset, auf Stroh schläft und Hungerbrot zehret..."⁽¹⁾ Hauptmann's sympathy is definitely on the side of these unhappy peasants who rise as a class against the oppression of the nobility and the Church.

Both Rose Bernd and Griselda typify healthy unspoiled rustic types. They and their families depend upon their own industry and honest toil to gain their living. They are independent, courageous and self-reliant. Both are hardened to manual labor. Rose Bernd has been a mother to her younger sister, Marthel, and has kept house for her father. Griselda also has learned to assume the responsibilities of the farm. When the latter has experienced a period of idleness among the nobles she is glad to leave them to return to a truer and worthier life on the farm, for she feels she has been dishonored by their alms.

5. Classes

In order to recapitulate the essential ideas in the foregoing sections, it might be well to study more carefully class distinctions in general. It will be recalled that differences in social status of the nobility and the peasantry are clearly delineated. The nobles, quite conscious of their

(1) Vol. II, p. 123.

rank, act with authority, and the peasants, unless roused by unjust treatment, generally recognize such authority. Anything that might undermine the class barriers is looked upon with disapproval by the majority of the nobles and even those who, like Ulrich and Heinrich von Aue, are willing to associate with people of lower rank, do not succeed for long in speaking to them on equal terms.

The wealthy middle classes distinguish themselves clearly from those of lower rank. In "Die Jungfern von Bischofsberg", both Otto Kranz and Dr. Nast are brusque in manner when they speak to a poor man.⁽¹⁾ From our treatment of "Vor Sonnenaufgang" and "Die Weber", it is evident that the Hoffmanns and the Dreiszigers have no doubt about their importance as compared with miners or weavers. It has also been seen that well-to-do peasants in the same plays despise the poor.

The professional class, in spite of a certain class consciousness, has a more enlightened attitude towards the order of society. Kramer says that he would honor his son just as much if he had become a cobbler.⁽²⁾ Johannes in "Einsame Menschen" admits that he used to reproach himself for living in a fine house, for being well-fed and says that he "jedem Arbeiter scheu auswich und nur mit Herzklopfen

(1) Vol. III, p. 387.

(2) Vol. III, p. 32.

an den Bauten vorübergehend, wo sie arbeiteten." (1) This enlightened attitude towards the working class has already been indicated in the characters of students, teachers and physicians. It has been seen that professional people are often idealists and do not wish to be confused with the money-grabbing middle class. The artist, Peter Brauer, for example, distinguishes himself in no uncertain terms from tradesmen such as Carlowitz. (2)

Among the lower classes, their attitude towards social position may be one of acceptance for traditional reasons, or one of resignation because of their hopeless plight; it may be one of constant striving for more security or greater recognition; finally, it may assume the form of resentment and open hostility. The poor peasants, except when driven to despair by miserable living conditions, are willing to recognize and accept the established social system. We have seen that the great majority of the weavers have been reduced to a state of resignation by their suffering. They care little about social rank; they are far too concerned about the necessities of life. A different spirit is apparent in the character of Frau Wolff in "Der Fieberpelz", Hanne in "Fuhrmann Henschel", and Mario in "Dorothea Angermann", who all seek to rise in society by fair or foul and who succeed rather well. Other workers such as Jäger in "Die Weber" and John in "Die

(1) Vol. I, pp. 229-30.

(2) Vol. IV, p. 464.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part outlines the various methods and tools used to collect and analyze data. It mentions the use of surveys, interviews, and focus groups to gather information from stakeholders. Additionally, it discusses the application of statistical software to process and interpret the collected data.

3. The third part describes the results of the research and the conclusions drawn from the analysis. It highlights the key findings and discusses their implications for the organization's strategy and decision-making processes.

4. The final part of the document provides recommendations for future research and actions. It suggests areas where further investigation is needed and offers practical advice on how to implement the findings in the organization's daily operations.

Ratten" have succeeded in raising their position, by honest means, somewhat above that of their fellows. Then there are men like Pfeifer and Wiegand in "Die Weber" who when elevated from the masses, take up position against their former comrades.

Hauptmann's treatment of various class problems leads us to believe that he considers them to be most vital in our present-day society. He realizes that the traditional attitude towards these problems causes much friction and often great suffering. The words he puts into the mouths of many of his reformers, among whom are artists, teachers and writers, indicate quite clearly that Hauptmann envisages a society having no other classes than those founded on merit.

1. The first part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The paper then goes on to discuss the various factors which have influenced the development of the English language over the centuries. These factors include the influence of other languages, the influence of social and cultural changes, and the influence of technological advances. The paper concludes by stating that the study of the history of the English language is a fascinating and important field of research.

2. The second part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The paper then goes on to discuss the various factors which have influenced the development of the English language over the centuries. These factors include the influence of other languages, the influence of social and cultural changes, and the influence of technological advances. The paper concludes by stating that the study of the history of the English language is a fascinating and important field of research.

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4. The fourth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The paper then goes on to discuss the various factors which have influenced the development of the English language over the centuries. These factors include the influence of other languages, the influence of social and cultural changes, and the influence of technological advances. The paper concludes by stating that the study of the history of the English language is a fascinating and important field of research.

5. The fifth part of the paper discusses the importance of the study of the history of the English language. It is argued that a knowledge of the history of the language is essential for a full understanding of the language itself. The paper then goes on to discuss the various factors which have influenced the development of the English language over the centuries. These factors include the influence of other languages, the influence of social and cultural changes, and the influence of technological advances. The paper concludes by stating that the study of the history of the English language is a fascinating and important field of research.

CHAPTER II

SOCIAL RELATIONSHIPS

In the preceding chapter we have dealt with the various classes of society, their attitude towards one another, their living conditions and economic problems. We now propose to discuss the relationship of the individual to the family, the community, the state and to humanity as a whole.

(1) Family: (a) Love and the Sexes.

The problems of the family are perhaps treated more fully in Hauptmann's dramatic works than any other topic. Love, the sexes, marriage, family life and emancipation of women, all play an important role. Especially the artist's relationship to the family and society are given thorough treatment and therefore deserve careful study here.

Love is an inevitable part of life and where there is deep feeling there must, at times, be great suffering. "Warum bluten die Herzen und schlagen zugleich? Das kommt, ...weil sie lieben müssen"(1). How binding the feeling of love may be, is shown in many instances. The mutual attachment of Johannes and Anna in "Einsame Menschen", Agatha's love in "Die Jungfern vom Bischofsberg", Starschenski's devotion to his wife in "Elga" are all cases in point. Attachment and depth of feeling usually lead to suffering. Johannes and Anna

(1) Vol. III, p. 76.

have to separate, as the former is already married. A conflict of love versus duty arises in Agatha's case. Finally, Starschenski, who loves his wife dearly, finds she has deceived him.

What is Hauptmann's explanation for the suffering which is so often a result of love? When an individual puts his trust in another, when he adores that other rather than the qualities he represents, then unhappiness results, since every individual is subject to human frailty and can only, in a relative or transient way, represent the absolute values in which we alone should put our trust. Such a case of a deep-rooted personal love is portrayed in Hauptmann's "Elga". The serious-minded Starschenski has built all his happiness around the person of his wife who proves to be fickle, self-seeking and untrue, quite unworthy of the great love which she throws so lightly away. Tragedy results, and it cannot be otherwise, for the theme of the play is, "Es baue niemand sein Glück auf Weib und Kind"(1).

In spite of the unhappiness involved in love, it has its joys and compensations. Mäurer in "Gabriel Schillings Flucht" suggests that every man appears to waste much time in love-making, but in reality it is time gained, for it turns to good. Suffering as a result of love, "dränkt sich zur Einheit überall".(2)

(1) Vol. II, p. 208.

(2) Vol. III, p. 76.

Many causes for the attraction of the sexes are indicated by our dramatist. Johannes and Anna are drawn to one another because of common cultural and spiritual interests. This seems to be the only lasting basis for happiness in love suggested by Hauptmann. If the woman is of inferior culture as in "Einsame Menschen", "Kollege Crampton", "Michael Kramer" and "Gabriel Schillings Flucht", disaster results.

One can often succeed in love by the use of good psychology. According to Adolf in "Kollege Crampton", "Melancholie zieht am allerbesten. Im Busen das Weltweh... Das macht bei den Mädels den meisten Effekt"(1), and according to Georg in "Fuhrmann Henschel", the problems of love are quite simple: "Wer'sch weesz, wie's gemacht wird, kann ich Ihn' sagen, dem fressen de Weiber aus der Hand"(2).

Solutions for problems of love are various. Frau Henschel suggests that hard work would cure the giddiness of Franziska. When love is deep and life too difficult to face alone, suicide may result, as in the case of Arnold in "Michael Kramer" and of Johannes in "Einsame Menschen". The possibility of renunciation of love or the acceptance of death are both considered by Geheimrat Clausen in "Vor Sonnenuntergang", but he is unwilling to adopt either alternative.

The women in Hauptmann's dramas are often unfathom-

(1) Vol. I, p. 424.

(2) Vol. II, p. 422.

able and incomprehensible; both men and women may become guilty of unworthy acts. In "Dorothea Angermann" Mario states, "Mit Weibern musz man ganz einfach Bescheid wissen" and Hubert adds, "Wer Bescheid weisz, weisz nicht mit ihnen Bescheid".(1) According to Frau Fielitz no man can be depended upon. Heinz in "Griselda" tells Ulrich that his wife is getting along as well as most women, "die den Fehler begingen, Männer zu nehmen"(2). Women, too, by their lack of understanding, or perhaps by unfaithfulness, may prove themselves unworthy of their male associates. Hauptmann does not, therefore, take sides with either sex; he creates good and bad examples of both men and women.

(b) Marriage.

Many reasons why people marry are suggested in the plays. Dr. Schimmelpfennig in "Vor Sonnenaufgang" says,

"Was ihr da alles nötig habt, um flott zu bleiben, Glaube, Liebe, Hoffnung. Für mich ist das Kram. Es ist eine ganz simple Sache: die Menschheit liegt in der Agonie, und unser einer macht ihr mit Narkoticis die Sache so erträglich als möglich".(3)

Loth, however, finds in Helene those qualities of purity and trust which might very well convert his barren, machine-like life into something more living and more real. Henschel remarries in order to have a manager for his house. Agatha in "Die Jungfern vom Bischofsberg" contemplates marrying Bast to show her appreciation of his kindness in her time of need. Dorothea marries in the first place, as a result of her own thoughtless behavior, but more especially because of her father's insistence.

(1) Vol. VI, p. 195.

(2) Vol. IV, p. 306.

(3) Vol. I, p. 102.

In spite of the many factors which lead most individuals to matrimony, Hauptmann expresses general aversion to a permanent, binding union. This aversion is not only expressed by artists (whose special problems are treated below) but also by other characters such as Schimmelpfennig and Ulrich. The latter says, "Ich bin nicht so grausam, eine Frau zu nehmen"⁽¹⁾ and he speaks of himself as being "vom Schicksal dazu bestimmt..., allein zu sein."⁽²⁾

With regard to the conditions for a successful marriage, Loth summarizes them tersely: they are, financial security, health of body and mind, including a medical examination; the wife must renounce "den Teil meines Wesens, der meiner Lebensaufgabe gehört"⁽³⁾, and lastly, the woman must be freed from her traditional position of inferiority. Just as Loth puts financial security first, so we find elsewhere that money plays an important role. Grünwald in "Die Jungfern vom Bischofsberg" has been asked by Agatha's father what he has to offer his daughter in view of marriage. Dr. Pfannschmidt in "Dorothea Angermann" sets himself a definite academic goal, a professorship, before entertaining ideas of marriage. Financial security is not, however, indispensable, for when Dallwig tells Peter Brauer that he cannot afford to marry, the latter advises him to dare to do so nevertheless.⁽⁴⁾

Hauptmann's view seems to be that the Church should

(1) Vol. IV, p. 273.

(2) Vol. IV, p. 311.

(3) Vol. I, p. 68.

(4) Vol. IV, p. 506.

not interfere in family affairs. Johannes remarks, "Man soll sich nicht kirchlich trauen lassen und auch nicht aus Rücksicht auf seine kirchlich erzogene Braut"(1).

The idea of marriage for social position is often expressed in the plays. Nast, a high-school teacher, speaking of marriage, brags that for a man like himself there is nothing but "offne Türen"(2). Bernd states that August can have almost any girl he wants because he has succeeded well in business. Likewise Mario in "Dorothea Angermann" says that the Doctor "kann Gott weisz wen und noch jemand heiraten"(3). Hanne and Franziska seek advantageous marriages and Mario ceases to oppose the marriage forced upon him as soon as he learns that there will be a dowry of twelve thousand marks.

Most of the characters accept class distinctions with regard to marriage. Generally speaking, marriage below one's class is not approved of unless its avoidance incurs a greater evil. The nobles consent to the union of Ulrich with Griselda, only because they think it may curb his reckless behavior. Pastor Angermann forces his daughter to marry below her rank, not because he overlooks class distinctions but because he wishes to justify himself in the eyes of the community, and to live up to his narrow religious convictions.

Happy marriages are quite rare in the plays. The happiest man as a result of marriage is perhaps Starschenski.

(1) Vol. I, p. 227.

(2) Vol. III, p. 408.

(3) Vol. VI, p. 125.

"Ich fühlte nur Knechtschaft und Fron. Jetzt bin ich sehend und frei. Sehend und frei hat sie mich gemacht"(1). But, alas! it is not to last for long, for he discovers that his wife is untrue. In "Die Ratten" John and his wife are comparatively happy together. In nearly all other marriages, however, in which Hauptmann has portrayed social problems, there are definite signs of maladjustment and discord.

Hauptmann appears to consider children an essential part of marriage. "'ne Ehe ohne Kinder, das ist gar nichts"(2) says Frau Vockerat in "Einsame Menschen". Children, according to Wermelskirch in "Fuhrmann Henschel", cure many of the ills of marriage(3). Kramer says, "'n Mann musz Familie haben."(4) and later, "...da haben Se doch was gemacht (a child), was Besseres kann einer doch nicht machen."(5) The love of children is nowhere better exemplified than in Frau John's desire to adopt a child and keep it at any cost.

Intellectual incompatibility is one of Hauptmann's favorite themes. In "Das Friedensfest" and "Einsame Menschen" an intellectual marries a woman of inferior knowledge and endowment. Hubert in "Dorothea Angermann" pretends that he is not suited to his wife but that he and Dorothea Angermann "sind einander verwandt".(6) An incomprehension of one another's problems is the result.

(1) Vol. II, p. 211.

(2) Vol. I, p. 186.

(3) Vol. II, p. 445.

(4) Vol. III, p. 32.

(5) Vol. III, p. 33.

(6) Vol. VI, p. 203.

1. The first part of the report discusses the general situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

2. The second part of the report deals with the financial situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

3. The third part of the report discusses the general situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

4. The fourth part of the report deals with the financial situation of the country and the progress of the work during the year. It also mentions the results of the various committees and the work of the different departments.

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Financial difficulties after marriage are also a common occurrence. There are indications that the Vockerat family in "Einsame Menschen" are not entirely free from financial worries. In the same play Frau Lehmann has sent her husband away for drinking too much and brings up five children by taking in washing. Also in "Dorothea Angermann" Hubert and his family have a hard struggle to make a living.

(c) Family Life.

Under the sub-heading "Marriage" we have treated the various problems faced by husband and wife. Here we intend to deal with the relationship of parents and children, family love, family quarrels, and lastly, health in the home.

In spite of family troubles, a spirit of co-operation often prevails. This is definitely the case in the weavers' families. Then, too, Rose Bernd has worked hard to bring up three little brothers and sisters and she aims to please her father by choosing a suitable husband. In the same play Flamm has renounced his career for his family.⁽¹⁾ Although Kramer and his son, Arnold, have never understood one another, the latter shows great respect for his father.⁽²⁾ Frau Wolff sheds a tear when thinking of her dead boy and Bauchhaupt in "Der rote Hahn" shows great love for his imbecile boy. In spite of the way Dorothea Angermann has been treated by her husband she proves her solidarity with him when he is attacked.⁽³⁾ In "Vor Sonnenuntergang" Bettine shows great devotion to her father and the latter admits that, after the death of his wife,

(1) Vol. III, p. 271.

(2) Vol. III, pp. 43-46.

(3) Vol. VI, pp. 193-94.

thoughts of his family have kept him alive.

Family life in most cases, however, does not run smoothly. A study of an incurable case of perverse family quarrelling is made in "Das Friedensfest". An attempt is made to reconcile the family but it fails utterly because of the strong influence of heredity and environment. "Herzengüte fehlt uns"⁽¹⁾, says Wilhelm. Drinking causes inharmony in Mitteldorf's family in "Der Biberpelz" and a morally unhealthy environment sharpens family wranglings in the Wolff family. In "Der rote Hahn" the story is told of Dalchow who beats his son and puts him out of doors in the wintertime, causing him to drown himself. Egert in "Vor Sonnenaufgang" remarks, "Beinahe möchte ich glauben, dasz jede Familie ein verkapptes Tollhaus ist".⁽²⁾

Inharmony in the family affects the health, and likewise, poor health may cause inharmony. Dr. Scholz in "Das Friedensfest" is badly run-down physically from over-indulgence in alcohol. This contributes to the family discord and strife. In "Michael Kramer" Micheline suggests that Arnold is such a problem because he is not well. Henschel's first wife is ill in bed much of the time; this intensifies her suspicions of her husband. Flamm, because of his wife's long illness, seeks romance elsewhere. Dorothea's incompatibility with her husband results in frequent emotional disturbances and ill health.

(1) Vol. I, p. 150.

(2) Vol. VI, p. 346.

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(d) Emancipation of Women.

In the early part of the nineteenth century the question of the emancipation of women had been raised and had caused much controversy. Towards the end of the century, as the doctrines of the early socialists received greater recognition, the question came once more into the foreground. It was, however, not until the close of the war 1914-18 that women were in a position to insist upon more equal treatment. The conditions of the war had forced women into industry and other activities to such an extent that women's rights became generally recognized. Hauptmann's expression of opinion, then, concerning this question is pretty well confined to the plays written before the war.

Let us consider several allusions to this problem made in the plays. Loth feels that it is the duty of a woman who finds herself in love to declare her feelings rather than await the initiative of the man. In "Einsame Menschen" Anna appears as an "emancipated" woman whereas Käthe has not given the matter any serious thought, at least until Anna broaches the question. Anna says:

"Wir Frauen lebten in einem Zustand der Entwürdigung" (1)
and "es gibt noch einen Paragraphen in unseren Gesetzen
...daneben hat der Mann noch heute das Recht, seine Frau
in mühsamer Weise körperlich zu züchtigen." (1)

It seems, however, quite evident that certain characters, such as Frau Wolff or Manne do not require much emancipation, and it is equally evident that the wives of the poor

(1) Vol. I, p. 219.

1. The first part of the paper discusses the general theory of the subject. It begins with a brief review of the existing literature, and then proceeds to a detailed analysis of the various factors which influence the process. The author concludes that the theory is still in its early stages, and that further research is needed to clarify the various aspects of the problem.

2. The second part of the paper is devoted to a detailed study of the experimental results. The author presents a series of tables and graphs, which show the relationship between the various variables. The results are in general in agreement with the theoretical predictions, but there are some discrepancies which require further investigation.

3. The third part of the paper discusses the practical applications of the theory. The author shows how the theory can be used to predict the behavior of the system under various conditions. This is done by applying the theory to a series of specific cases, and the results are compared with the experimental data.

4. The fourth part of the paper is a summary of the main results of the study. The author concludes that the theory is a useful tool for understanding the behavior of the system, and that it provides a basis for further research. The author also points out some of the limitations of the theory, and suggests some ways in which it can be improved.

5. The fifth part of the paper is a list of references. The author cites a number of papers which are relevant to the subject, and provides a brief summary of each. This is done in order to give the reader a more complete picture of the state of the field.

6. The sixth part of the paper is a list of acknowledgments. The author thanks a number of people who have helped him in the course of his work. This includes his supervisor, his colleagues, and his friends.

7. The seventh part of the paper is a list of appendices. The author includes a number of tables and graphs which are too large to be included in the main text. These are provided in order to give the reader a more complete picture of the data.

8. The eighth part of the paper is a list of footnotes. The author includes a number of footnotes which provide additional information on the various topics discussed in the paper. These are provided in order to give the reader a more complete picture of the subject.

9. The ninth part of the paper is a list of figures. The author includes a number of figures which illustrate the various concepts discussed in the paper. These are provided in order to give the reader a more complete picture of the subject.

10. The tenth part of the paper is a list of tables. The author includes a number of tables which show the results of the various experiments. These are provided in order to give the reader a more complete picture of the data.

suffering artists, Crampton, Lachmann and Brauer can stand quite well on their own feet. In fact, emancipation of men, or rather of artists, appears to have been more in Hauptmann's mind than the emancipation of women.

(e) The Artist and Marriage.

The problem of the artist's adjustment to married life is treated directly in six of Hauptmann's plays. It is a problem faced personally by the author, and therefore one which he is especially qualified to present. According to Hauptmann, the artist, by virtue of his pursuit of truth and the aesthetic, cannot be understood by the majority of his fellows. He must therefore stand sorrowfully alone, except at such times when he can contact some one in his own sphere. The true artist is concerned with creating something ideal. How can he then adapt himself to a wife who places the material well-being of the home uppermost, who is not qualified culturally or intellectually to comprehend the aspirations of an artist?

This is the problem faced by the artists, Johannes, Crampton, Lachmann, Schilling, Brauer and, to some extent, by Kramer. The wives of none of them are in a position to show much understanding. Käthe is a domestic type with few intellectual interests; Frau Crampton is "eine herzlose, aufgelaasene, leere Person"(1); Frau Lachmann irks her husband in more ways than one; Schilling's wife, Evelyn, is only capable

(1) Vol. I, p. 424.

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of appreciating the material advantages of a home; Frau Brauer is definitely materialistic and offers her husband no encouragement whatsoever; and finally, Frau Kramer and her husband are not very close "innerlich"(1). These artists, misunderstood by their wives, find companionship elsewhere; Johannes in Anna, Crampton in his daughter and in his pupil Max Strähler, Lachmann in Michaline, Schilling in the successful artist Mäurer, Brauer in his son Erwin, and Kramer, to some extent, in his daughter.

"Einsame Menschen" deals with the loneliness of the intellectual in a world of materialism. Anna perceives this condition in Johannes when she says, "Er hat einen so tiefen Zug um den Mund... Das kommt vom Alleinsein. Wer allein ist, der muss viel leiden von den andern."(2) A temporary solution for Johannes' loneliness is found in his friendship for Anna, but when it becomes evident that she will have to leave him, he commits suicide rather than face life without her.

Crampton, from a financial point of view, is a miserable failure and his wife proves to be a worthless help-mate in his hour of need. If, therefore, he takes the view that an artist should remain single unless he can marry into money(3), it is understandable, for his own wife leaves him on the grounds that she is inadequately supported. When confronted with material difficulties too great to be overcome, he aims to sever all connections with his family and pursue his ideal alone.

(1) Vol. III, pp. 73-74.

(2) Vol. I, p. 245.

(3) Vol. I, p. 406.

Lachmann in "Michael Kramer" considers that his life has been ruined by marriage. He is often thankful that his "Hälfte nicht da ist" (1) and cannot bear to be termed "mein Mann", as such an expression implies possession and hence a corresponding lack of freedom.

Brauer, who is unable to keep his family from financial straits, decides to break away from such cares. He feels he can succeed if he is left to himself. But he is doomed to failure, for the patrons of art are often ill-advised in their purchases or prejudiced in favor of an artist of greater renown.

The problem of escape of the artist from family responsibilities is treated especially in "Die versunkene Glocke". Heinrich has for some time lived a normal life - a relatively happy one - respected by the community, but his failure in making a bell suitable for the heights brings disaster. Heinrich, however, inspired by Rautendelein leaves his family to take up residence with her in the heights where he succeeds for some time in his artistic designs. Failure only results when he looks back at the sorrows of his family and returns to the valley. Realizing his mistake he attempts once more to accomplish his designs in the heights, but it is too late.

Heinrich justifies his abandonment of his family on the grounds that no other way is open to him, as his wife, Magda, has remained in paths which he has left far behind him.

(1) Vol. III, p. 63.

His art which represents a higher ideal than his obligations to his family, has to be given priority. Heinrich feels his inability to help his family and leaves them in the hands of God, begging his wife's forgiveness for the way in which she has been made to suffer. The fact that Heinrich succeeds just so long as he keeps his mind on his art and fails the moment he grieves for his family demonstrates that the duty of the artist is to hold to his art whatever the consequences, and all other matters, even those of the family, are quite secondary and are sure to bring disaster unless they remain in their proper place.

This idea that the artist must be ever conscious of his mission regardless of love or other interferences is also expressed by Maurer in "Gabriel Schillings Flucht". He is willing to keep Lucie for his friend just so long as such an association has a beneficial effect on his art. He will not consider matrimony, since far too many artists are ruined by it.

Schilling is another example of the ill effects of married life on the artist. His wife, like those of many of the artists mentioned above, considers petty troubles and material things to be of paramount importance. Schilling as a result of such a disturbing home environment and of the influence of another woman, Hanna, is on the verge of collapse. An effort is made to give him a rest but the appearance of his wife brings about his destruction.

In view of all the tragic matrimonial experiences of Hauptmann's artists, it would seem that the author intends to offer advice to all those who feel they have a mission in life, when he says, "Freiheit, Freiheit! Man muss frei sein in jeder Hinsicht. Kein Vaterland, keine Familie, keine Freunde soll man haben..."(1)

Summarizing Hauptmann's conception of family life, we might say that he considers love and the attraction of the sexes to be inevitable and since love consists of the devotion of one imperfect individual to another, rather than their mutual adoration of absolute values, suffering must surely follow. As the artist has, or ought to have, his mind fixed on his life work, marriage, insofar as it usually divides attention, is sure to interfere with the accomplishment of such work.

(2) The Community

Let us consider now briefly the relationship of the individual to the community, as portrayed in Hauptmann's dramas. It seems to us that a study of the way in which men act, the influence of community opinion on their actions and finally, the means of improving the community cover all the aspects of this question as it is found in the plays.

One phase of community life well treated by Hauptmann is that of mob psychology. The weavers who at first merely question or complain, are gradually awakened to revolt

(1) Vol. I, p. 246.

by a few of their numbers more courageous than the rest. Even the majority of the older weavers are gradually converted to the cause until the peaceable weavers who, individually, would harm no one, become a seething mass of rebellion. Likewise in "Hanneles Himmelfahrt", the people who have merely come to the funeral to gossip are finally roused to call out angrily at Mattern: "Mörder!" "Mörder!"

With regard to men's behavior in the community, we find that certain characters act in whatever way they see fit, regardless of public opinion. The "Bahnhofsinspektor" in "Einsame Menschen", Hannele's father, Streckmann in "Rose Bernd", Ulrich in "Griselda" and many other characters, drink heavily, or in other ways make themselves a nuisance in the community, caring little for their reputation.

The majority of Hauptmann's characters, however, do consider what their neighbors think. It is not conceivable, for instance, that Hoffmann would disregard public opinion unless it were really profitable to do so. Hanne in "Fuhrmann Henschel" denies that she has given birth to a child because she will not face public censure. Past in "Die Jungfern vom Bischofsberg" is concerned about the way in which the people in the town gossip about the lavish expenditures at Bischofsberg⁽¹⁾. One of Pastor Angermann's motives in forcing his daughter to marry is to justify himself in the eyes of the

(1) Vol. III, p. 370.

community. This desire of people to meet with public approval is, however, nothing unusual. Our dramatist merely portrays life as it is.

Perhaps a more unusual aspect of community life is Hauptmann's creation of the reformer who seeks to study conditions and ameliorate them everywhere. Loth, not only believes in reform in a general, vague way, but is convinced that reform has to begin with the individual and spread out into the community and nation. He therefore aims to live an exemplary life himself and takes an interest in improving the community wherever he happens to be. When Beibst tells him, for instance, that there are dangerous clefts not properly boarded-up⁽¹⁾, he shows interest. Likewise when Loth denies himself the use of alcohol he is considering the social ills which accompany drunkenness.

Let us now follow these ideas in their extension to the state as a unit.

(3) The State.

In making a study of Hauptmann's treatment of the state, we have found it necessary to include the problem of patriotism, war and peace, politics and the relationship of the individual to the state in other respects.

Except for occasional expressions of loyalty to king and country in plays of a somewhat historical character,

(1) Vol. I, p. 45.

the subject of patriotism is not broached by Hauptmann before the appearance of "Die Ratten" in 1910. In the latter play two characters, Hassenreuter and John, both imbued with patriotic ideas, make their appearance. Hassenreuter brings a milk-heater for the baby saying, "...der Kaiser braucht Soldaten"(1) and he refers to the baby as being "acht Pfund zehn Gramm frisches deutsch nationales Menschenfleisch"(2). He rebukes Spitta for trying to undermine the glorious German Empire and compares him with rats gnawing at the roots of idealism(3). Hassenreuter is an admirer of Bismark but John admits that his fellow masons are not so enthusiastic about him. However, John himself hopes that his boy will fight "mit Jott für Kenig und Vaterland"(4).

There is a recurrence of the patriotic idea in "Dorothea Angermann" published in 1926. This is perhaps understandable, as it is the period of the great emigration of Germans to all parts of the world. Hubert, Dorothea and Mario are all immigrants in the United States and all of them feel home-sick. Hubert says there is no corresponding word in other languages for "Heimweh"; he sings songs of home-sickness and dreams every night that he is back home. Dorothea goes frequently down to the wharf to see the German boats arrive and Mario asserts that he gambles to make money to return to Germany.

(1) Vol. IV, p. 363.

(2) Vol. IV, p. 363.

(3) Vol. IV, p. 386.

(4) Vol. IV, p. 421.

The devastating effect of war is brought out in "Die schwarze Maske". "Der Druck der Zeit ist ungeheuer! ... Kriegsnot, hartes Brot, im Schweisze des Angesichts gegessen, Hunger, Entbehrungen aller Art." (1) The Black Death ravages the country. Schuller remarks, "Die ganze Umgebung ist so trübselig. Man kann sich gar nicht denken, dasz irgendwo in der Welt ein Mensch sich über irgend etwas freut oder fröhlich ist" (2). Schuller on several occasions befriends beggars who are apparently numerous throughout the country. Hadank makes a statement which tells the sorrowful story of war, "...von allen Fleischsorten, die es gibt, ist Menschenfleisch die billigste". In contrast to this picture of the aftermath of war, Löwel Perl describes the thriving conditions of the Netherlands which had not suffered under the stress of destruction, "Es wird geschäft, es wird Gold gerafft..." (3).

The state is often subjected to criticism in the plays. Loth complains that he was falsely accused of having misused funds collected for a colony on Vancouver Island. In spite of his innocence he was convicted and served three years in prison. In "Die Weber" Hornig states that government officials, sent to investigate living conditions, never see things the way they really are. Old Baumert complains that only small thieves are caught and punished (4). Dreisziger hopes that the

(1) Vol. VI, p. 230.

(2) Vol. VI, p. 223.

(3) Vol. VI, p. 224.

(4) Vol. I, p. 337.

weaver uprisings will make the government realize that the industry requires attention⁽¹⁾. In "Der Biberpelz" and in "Der rote Hahn" the state, as represented by Wehrhahn, considers democratic meetings to be dangerous and finds it necessary to curb the activities of the socialists. He says that Ede has a regular "Jaljenphysiognomie" - "So'n Sozialist"⁽²⁾. Pastor Angermann, in condemning capital punishment, remarks, "Fort mit der vermaledeiten Politik"⁽³⁾.

It seems that our dramatist makes all these references to the state to indicate, firstly, that the interests of the common people are not sufficiently defended or advanced by the government, secondly, that tendencies towards socialism or a truer democracy are opposed quite consistently, and lastly, that the government often functions inefficiently.

(4) Humanity

It would appear on first sight that Hauptmann has comparatively little to say about the relationship of the individual to humanity as a whole. Further reflection leads us to the conviction that all the various threads taken from the plays can be woven together into a pattern which actually assumes the form of Humanity itself. Hauptmann has not merely the interests of the poor at heart nor the interests of the professional class. The realm of pure art is not his proper sphere either. He aims to elevate humanity, to propagate

(1) Vol. I, p. 353.

(2) Vol. III, p. 126.

(3) Vol. III, p. 133.

justice in a world where the majority have always been down-trodden, to dispel ignorance founded on tradition and convention, to advocate the cause of truth wherever it may take root, and finally, to broaden himself and others into a universality of feeling without which humanity can never find redemption.

This breadth of vision becomes apparent in any careful study of Hauptmann's characters, especially his reformer-idealists. Most outstanding is Loth, a product of the "Sturm und Drang" enthusiasm of Hauptmann's younger days. Loth lives for humanity. All that he thinks or does is conditioned by a broad vision of social betterment, and the welfare of the human race. He says that even his life is no longer his own; "meine Arbeitskraft gehört zum grössten Teil meiner Lebensaufgabe und wird ihr immer zum grössten Teil gehören: sie ist also nicht mehr mein."⁽¹⁾, and he avows his fight for humanity in the words, "Mein Kampf ist ein Kampf um das Glück aller"⁽²⁾.

(1) Vol. I, pp. 66-67.

(2) Vol. I, p. 49.

CHAPTER III

CULTURAL RELATIONSHIPS

In Chapters I and II we have dealt with the living conditions of the various classes and the relationship of the individual to his fellow man. In the following pages we intend to investigate man's various cultural interests as they appear in Hauptmann's dramatic works.

1. Education

The importance of education is generally recognized in Hauptmann's plays. Dr. Pfannschmidt, in "Dorothea Angermann", for instance, sets a certain academic goal - a professorship - before him which he wishes to attain before considering marriage. Braun in "Einsame Menschen" considers the work of a schoolmaster to be more useful than that of an artist or writer. Even Frau Wolff, who values material security above all other, says, "Die Bildung ist heutzutage die Hauptsache".⁽¹⁾

Various methods of bringing up children are suggested in the plays. The exercise of strong discipline on the part of the father is advocated by a number of Hauptmann's characters. In no play is this method carried out more completely than in "Das Friedensfest" in which Scholz obliges his boys, Robert and Wilhelm, to study ten hours a day. They hate such compulsion and resist it in every possible way. As a result, Wilhelm has to be sent to a reform school. The exercise of

(1) Vol. I, p. 457.

"die patriarchalische häusliche Zucht"⁽¹⁾ also brings disaster in Dorothea's life. Other characters such as Nast in "Die Jungfern vom Bischofsberg" and Eurykleia in "Der Bogen des Odysseus" are advocates of the same method of education. The former believes that Lux has been given a criminal amount of liberty and he maintains that the consequences of a lack of strict and logical upbringing never fail to appear. Eurykleia, referring to Telemach, observes that "diesem Buben hat eines Vaters strenge Faust gefehlt".⁽²⁾

Education according to traditional religious standards is advocated by Hauptmann's parsons and by other characters such as Frau Vockerat, Old Hilse and Bernd. In "Kaiser Karls Geisel", Ercambald speaks of "gute Zucht und Sitte, christlich nach Christenart, wie sich's gehört"⁽³⁾ and believes that a child should be obedient to God. Dorothea Angermann brings out quite another aspect of education when she suggests that God's school teaches much more than man's and that one is not capable of assisting others until one has passed through that school of suffering.⁽⁴⁾

Education is often a long and arduous undertaking. But there is no need to be discouraged by the length of time it takes. In this connection, Schilling says that he has been preparing himself in art up to the age of thirty-seven.

(1) Vol. VI, p. 145.

(2) Vol. V, p. 120.

(3) Vol. IV, p. 168.

(4) Vol. VI, p. 164.

Mäurer suggests that such a length of time is quite normal.

The results of an incomplete or faulty education may prove disastrous. In "Das Friedensfest" Robert feels that his education has brought ruin upon him and that there is no possible cure. He declares that he and his brother are "verpfuscht in der Anlage, vollends verpfuscht in der Erziehung".(1) Brauer's upbringing has likewise been quite unsatisfactory, as his father was "ein bornierter ABC-Pauker".(2)

Education in a convent with its many restraints may prove to have been a mistake if, in later life, the individual is suddenly left without protection in the outside world. A case in point is Gersuind in "Kaiser Karls Geisel" who, when released from the convent, does not know how to use her new-found liberty. Incomplete education on the part of one partner in marriage may, as we have seen, result in great unhappiness for both because of the inability of the uneducated one to understand the other.

Grünwald in "Die Jungfern vom Bischofsberg" criticizes the modern educational system. There must be something wrong, he maintains, when students are at enmity with their teachers. The dismal halls of our higher institutions should be replaced by more cheerful surroundings, more conducive to the production of art. Whereas Nast considers the

(1) Vol. I, p. 131.

(2) Vol. IV, p. 456.

German school to be a model, Grünwald fears the "Fluch der zahllosen Korrektionshäuser, die man höhere Schulen nennt".(1)

Hauptmann's treatment of education leads us to believe that he does not accept the method of rigid paternal discipline, so common in Germany at that time, as a satisfactory means of educating the youth. Education based on moral codes laid down by traditional religion is equally unsatisfactory. The correct solution is to be found in greater flexibility of the system in adapting itself to individual needs, especially to those of young artists or writers striving for expression.

2. Religion

As a great many of Hauptmann's plays are meant to reproduce life as accurately as possible, it is not surprising that numerous characters represent conventional or orthodox faith as it is found among religious people everywhere. Frau Vockerat in "Einsame Menschen" is such a type; she believes that family problems can be solved by a return to the old faith. Old Hilse in "Die Weber" cannot be shaken from the faith of his fathers. He thanks God for his blessings however great his hardships. Both Heinrich and Magda in "Die versunkene Glocke" have been religious people all their lives. But Heinrich catches a glimpse of something higher and better, whereas Magda remains true to the old faith. Henschel and his first wife are likewise conventional in their

(1) Vol. III, p. 406.

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APPENDIX

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religious views. Henschel, referring to the death of his son, says, "Unser Herrgott und ich: wir beede, wir wissen's".(1) In "Rose Bernd", Bernd himself is definitely of the old dogmatic school and August, though much more tolerant than Bernd, nevertheless shares the same basic views. Marina, the mother of Starschenski in "Elga" appears to be orthodox but she is nevertheless endowed with great understanding and vision.

Hauptmann's parsons are conventional and orthodox. For them the "Word of God" is of paramount importance, but the performance of good works is only too often neglected. They quote the Scriptures at great length, but they do not seek to apply the spirit of the teachings either by word or deed. Whereas other professional people in Hauptmann's plays adopt new ideas and show sympathy for the masses of humanity, the parsons usually resist the new and defend the privileged classes. The parsons partake of the pleasures of life and are often selfish in defending their material interests or those of the Church.

Let us not forget the attitude of Pastor Kittelhaus towards the suffering of the weavers; he says "Predige dein reines Gotteswort, und im übrigen lasz den sorgen, der den Vögeln ihr Bett und ihr Futter bereitet hat und die Lilie auf dem Felde nicht lässt verderben".(2) But for Kittelhaus the "Word of God" has nothing to do with improving the

(1) Vol. II, p. 437.

(2) Vol. I, p. 350.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It contains a report on the state of the Union and the progress of the war against the rebellion. The President mentions the recent victories of the Union forces and expresses confidence in the ultimate success of the cause.

2. The second part of the document is a report from the Secretary of the Treasury, dated January 10, 1862. It details the financial condition of the government and the measures taken to meet the demands of the war. The report notes the increase in public debt and the need for further financial support.

3. The third part of the document is a report from the Secretary of the Interior, dated January 15, 1862. It discusses the management of the public lands and the progress of the various departments under his jurisdiction. The report mentions the discovery of gold in California and the resulting influx of settlers.

4. The fourth part of the document is a report from the Secretary of the Navy, dated January 20, 1862. It provides information on the state of the naval arm and the activities of the fleet. The report highlights the construction of new ships and the readiness of the navy for service.

5. The fifth part of the document is a report from the Secretary of the War, dated January 25, 1862. It outlines the military operations and the status of the troops. The report mentions the recent battles and the movements of the army.

6. The sixth part of the document is a report from the Secretary of the State, dated February 1, 1862. It covers diplomatic relations and foreign affairs. The report discusses the ongoing negotiations with Great Britain and France regarding the blockade of Southern ports.

7. The seventh part of the document is a report from the Secretary of the Education, dated February 5, 1862. It addresses the state of the public schools and the progress of the various departments. The report mentions the establishment of new schools and the improvement of the existing ones.

8. The eighth part of the document is a report from the Secretary of the Agriculture, dated February 10, 1862. It discusses the state of the agricultural industry and the progress of the various departments. The report mentions the discovery of new crops and the improvement of the existing ones.

9. The ninth part of the document is a report from the Secretary of the Commerce, dated February 15, 1862. It covers the state of the commercial industry and the progress of the various departments. The report mentions the increase in trade and the improvement of the shipping industry.

10. The tenth part of the document is a report from the Secretary of the Finance, dated February 20, 1862. It discusses the state of the financial industry and the progress of the various departments. The report mentions the increase in the money supply and the improvement of the banking system.

Approved: _____
Secretary of the Treasury

living conditions of the weavers. Although he denies that he is in any way interested in money, ("Behalt dir dein Geld"... he says to Jäger, "das ist mir viel lieber... Sei brav, sei ein Christ")(1) nevertheless he and his fellow pastors encourage the starving weavers to hold expensive funerals.(2) He definitely takes up position on the side of Dreisziger and the privileged classes.

The best example of the parson who opposes new developments in the scientific field is Pastor Kollin in "Einsame Menschen". The pictures of Darwin and Häckel of which Johannes is proud, are not appreciated by the parson. He is opposed to the new theories and maintains that if they were accepted, man would no longer be the image of God but a mere descendant of the apes.

It is quite apparent that the parson in "Die versunkene Glocke" is of the usual orthodox, self-righteous type. He is perhaps quite sincere in his views, but he is totally unable to grasp a higher ethical code than the one usually advocated. He cannot understand how a man with lofty aims may be obliged to neglect for a time those near and dear to him for the sake of serving humanity.

Pastor Angermann is in many respects a physical type and seeks his own material advantage. Frau Renner states that he had "sich ... einen ganzen Monat vollgefressen und vollgesoffen".(3) Later on, the pastor indulges in the

(1) Vol. I, p. 356.

(2) Vol. I, pp. 331-32.

(3) Vol. VI, p. 124.

pleasures of the palate with great gusto.⁽¹⁾ Concerning the marriage of Dorothea with Mario, he considers his reputation in the community to be more important than the welfare of his daughter.

Angermann is not the only character guilty of ruthlessness in such matters. Just as Angermann forces Dorothea to marry Mario because of their indiscretions or mistakes, so Spitta's sister is put out of doors by their Christian father, a parson, because he thinks "Jesus hätte nicht anders gehandelt". In both cases, the girls' lives are ruined. Also Bernd, devout Christian that he is, considers the honor of his home to be more important than Christian principles of forgiveness. When August indicates his willingness to marry Rose, even if she has made a mistake, Bernd says, "Das brauch ich ni zu wiss'n, ob a Mann so a Mensch ei sen' Hause mag hab'n. Ich nich!"⁽²⁾

Hypocrisy is by no means uncommon among Hauptmann's church goers. The blind monk in "Florian Geyer" maintains that the Church does not practice what it preaches and that if you try to perform some Christian act you are declared to be "wider Christentum"⁽³⁾. Frau Wolff, in spite of her thieving, urges Adelheid to prepare for her "Konfirmantenunterricht".⁽⁴⁾ Schmarowski, "das viel beneidete Kirchenlicht",⁽⁵⁾ is, according to Dr. Boxer, "'ne giftige Kröte"⁽⁵⁾ who seeks

(1) Vol. VI, p. 134.

(2) Vol. III, p. 347.

(3) Vol. II, p. 111.

(4) Vol. I, p. 495.

(5) Vol. III, p. 112

his personal advantage in business. Likewise, Dalchow, who is guilty of frequent misbehavior in his relationships with women, goes to church quite regularly.⁽¹⁾ Referring to those guilty of arson, Wehrhahn says, "Diese Schwefelbande will Christen sein".⁽²⁾ The trouble in the world, he maintains, is lack of religion, of brotherly love and of the Christian spirit, and this may be overcome by increasing Christian discipline and by flogging.

Here and there we find evidence of belief in witchcraft. In "Die versunkene Glocke" the barber, who represents the attitude of the unschooled physical type, is quite superstitious. He is afraid to remain on the mountain because he believes that "Die Wittichen" is a witch.⁽³⁾ The parson also considers it to be the case and accuses Rautendelein of having bewitched Heinrich.⁽³⁾

The conflict between Catholics and Protestants is scarcely treated by Hauptmann except in "Florian Geyer" and "Die schwarze Maske", both historical plays. In the former, doctrinal differences play but a minor role. The bone of contention is economic and national. The Roman Catholic clergy support the ruling classes in maintaining their privileged position. The "Antichrist zu Rom" controls Germany until "der deutsche Kaiser nach Brot betteln musz".⁽⁴⁾ Hence, when Geyer supports Luther's teachings and demands "ein deutsch evangelisch Oberhaupt",⁽⁵⁾ he is thinking of

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- (1) Vol. III, p. 109.
 - (2) Vol. III, p. 127.
 - (3) Vol. II, pp. 275-76.
 - (4) Vol. II, p. 93.
 - (5) Vol. II, p. 126.

political and economic freedom rather than doctrinal differences. Likewise, Hausierer stresses the idea of freedom when he says, "Das Volk ist frei worden, und Gott allein will Herr darüber sein".⁽¹⁾

Although the influence of the Church in economic matters is felt in "Die schwarze Maske", the question of freedom of worship comes into the foreground. In spite of the fact that religious toleration has been guaranteed in the peace treaty, religious strife continues. But whatever the difficulties may be, Schuller and others are determined to maintain "konfessionellen Frieden"⁽²⁾ in their homes.

A spirit of skepticism prevails among a great many of the characters who express themselves in religious matters. In "Das Friedensfest" Auguste declares, as she refers to the sermon and the distribution of Christian gifts, "wenn ich arm wäre, ... hätte ich ihnen den ganzen Bettel vor die Füße geschmissen".⁽³⁾ An old weaver says of the rich, "Sie glauben an keinen Gott, noch weder Hölle noch Himmel. Religion ist nur ihr Spott".⁽⁴⁾ Teller mann in "Florian Geyer" admits that he belongs "zu den freien Geistern".⁽⁵⁾ Wittichen and the wood-sprite hold established religion in utter contempt. The former condemns the power of the priests and the other-world view; the latter is annoyed to hear "das verfluchte

(1) Vol. II, p. 109.

(2) Vol. VI, p. 229.

(3) Vol. I, p. 115.

(4) Vol. I, p. 343.

(5) Vol. II, p. 86.

Glockengebimmel".⁽¹⁾ Both Streckmann and Flamm ridicule church-goers and church doctrines. Streckmann, who never goes to church, declares, "Mit unsern Herrgott steh ich sehr gutt"⁽²⁾, and Flamm makes fun of the "Brüder im Herrn".⁽³⁾

Besides the orthodox attitude and the agnostic tendencies mentioned above, there are many of Hauptmann's characters who strive for something higher and better in religious thought and practice. Johannes becomes a pantheist when he says, "Gott ist Natur".⁽⁴⁾ In spite of Heinrich's unconventional actions, the fact that he will "dem Menschen-dienst entfliehen, um Gott zu suchen"⁽⁵⁾ indicates that he has caught a glimpse of a finer and nobler sphere of spiritual activity. Kramer's great breadth of vision is also apparent at the time of his son's suicide. When it is feared that the pastor will not officiate at the burial, Kramer says, "Gott ist mir alles. Der Pastor nichts".⁽⁶⁾

In concluding this section on religion, there are a few facts that stand out clearly. In the first place Hauptmann's various religious or irreligious characters are exceedingly well portrayed. It will be recalled that Hauptmann's mother was brought up by the "Brüdergemeine" in Herrnhut and that Gerhart himself spent about two years on the farm of his uncle, Gustav Schubert, where he also came under the re-

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- (1) Vol. II, p. 261.
 - (2) Vol. III, p. 275.
 - (3) Vol. III, p. 273.
 - (4) Vol. I, p. 201.
 - (5) Vol. II, p. 320.
 - (6) Vol. III, p. 75.

ligious influence of Herrnhut. It is therefore not surprising that Hauptmann excelled in his portrayal of religious characters.

Hauptmann's plays represent a revolt against dogmatic Christianity, which is so often opposed to social betterment, scientific progress, or new philosophical doctrines. In the place of these current religious beliefs and practices, Hauptmann would have us return to the spirit of Christianity, not only by word, but also by deed. It may be argued, especially with reference to "Helios", an unpublished dramatic fragment, that there is a strong non-Christian element in Hauptmann's beliefs. There is no doubt that Hauptmann does depart from Christian beliefs as professed and practised by the various churches, but actual contradictions of the teachings of Christ, if they occur, are either of minor importance or may be interpreted symbolically.

3. Science

The scientific theories of Darwin and H^äckel play an important role in Hauptmann's dramatic works. In his youth, Hauptmann studied under H^äckel and belonged to the "Akademisch-naturwissenschaftlicher Verein" where lively discussions about natural science and social problems were held. It has been said that "Darwins Stern strahlte über diesem Verein".⁽¹⁾ Like other naturalists at this time,

(1) H^ülsen, p. 24.

Hauptmann realized the importance of both heredity and environment in determining character and behavior.

The problem of heredity forms the theme in "Vor Sonnenaufgang" and in "Das Friedensfest". It also occurs in other plays such as "Die Weber" and "Kollege Crampton".

The important role played by alcohol in Hauptmann's dramas deserves special mention. At the end of the 19th century it was generally recognized that alcoholism, or rather dipsomania, was inheritable; it was this theory that Hauptmann adopted as a basis for his study of heredity.

Loth's actions are determined by his belief in the inheritability of a craving for alcohol and in the social ills accompanying its use. "Die Wirkung des Alkohols", he says, "das ist das Schlimmste, äuszert sich sozusagen bis ins dritte und vierte Glied".⁽¹⁾ As he hopes to play his part in building a healthy race, he does not drink or smoke; neither can he marry Helene when he learns from Dr. Schimelpfennig that alcoholism runs in the family. The doctor also states that there is nothing but "Elend, Völlerei, Suff, Inzucht - Degeneration auf der ganzen Linie",⁽²⁾ and that very little can be done about it. He does, however, suggest that Hoffmann's child should be separated from its mother, indicating that he also considers the importance of the environment in determining drunkenness.

(1) Vol. I, p. 36.

(2) Vol. I, p. 97.

"Das Friedensfest" also deals with the problem of alcoholism and the transmission of moral and spiritual perversion. Dr. Scholz, who is addicted to alcohol, and his son Wilhelm have both left the home because of insurmountable family differences. When father and son return home the latter appears to have overcome many of his predispositions by virtue of a more favorable environment, but when he contacts his brother Robert again, the same family disturbances recur. "Dies Haus hier lag hinter mir", he says, "gerettet war ich fast. Nun hat es mich wieder hineingerissen".⁽¹⁾

Both Robert and his father have the same persecution mania. The former dwells on the past and shows little love or consideration for others. Being a realist, he admits that the forces of heredity and environment are too strong for all of them. He says, "Man muss nicht Dinge leisten wollen, die man seiner ganzen Naturanlage nach nun mal nicht leisten kann"⁽²⁾; and again, "Sobald ich merkte, dass die Geschichte über meine Kräfte ging, habe ich ihr gewöhnlich kurz entschlossen den Rücken gewandt".⁽³⁾ Therefore Robert considers that Wilhelm's marriage with Ida cannot be successful and even Frau Buchner, who has been optimistic about the reconciliation of the family, is inclined to agree that the human-will may not be able to cope with the determining factors of heredity and environment.

The importance of a good hereditary background and a healthy environment is brought out in "Die Weber". Un-

(1) Vol. I, p. 170.

(2) Vol. I, p. 174.

(3) Vol. I, p. 175.

healthy parents produce unhealthy children. The need for limiting the size of the weavers' families is also apparent. It is evident that the weavers are not sufficiently healthy nor are they earning a good enough livelihood to give their many children a happy heritage.

The environment of the weavers' children is, however, only defective from an economic point of view. Now we must consider unwholesome environments of quite another sort. In the Wolff family, a condition of inharmony exists among its members. The parents resort to theft and dishonest practices to augment their income and cannot succeed indefinitely in hiding such matters from their children. The same moral tone prevails in the neighborhood: "Hier ist ja alles verstohlenes Pack",⁽¹⁾ says Krüger. The effects of these surroundings on the children are considerable. Adelheid, who, by the expression of her eyes betrays "frühe Verderbnis",⁽²⁾ spends much of her time with Fielitz, an ex-convict, and Leontine, according to Krüger, should not "kanze Nächte durchtanzen".⁽³⁾

Mistreatment of children by their parents occurs in several instances. Little Hannele has been beaten and forced to beg in all weathers by her step-father who spends everything on drink. She finally attempts to drown herself and is pulled out stricken with fear for her step-father. Henschel brings home a ragged unwashed child, abandoned by its mother

(1) Vol. I, p. 485.

(2) Vol. I, p. 457.

(3) Vol. I, p. 489.

and neglected by its drunken father. In "Gabriel Schillings Flucht" Hanna neglects her child while she sits in a café. In "Die Ratten" Frau Knobbe gets drunk, beats her children and sends her girls on to the streets.

"Die Ratten" lays emphasis on the environment as a factor determining human behavior. The individual is not to any great extent responsible for his actions or circumstances. Frau Knobbe is a victim of circumstances who has sunk lower and lower because she was turned out of doors in her youth. Bruno, according to Frau John, is not a bad fellow, but has grown into a good-for-nothing because of the temptation around him. Frau John herself is essentially a good woman but her desire to have Pauline's child and to claim it for her own leads to the murder of Pauline. The environment and not the will of the individual determines this tragedy, for Spitta remarks, "Finden Sie nicht, dasz hier ein wahrhaft tragisches Verhängnis wirksam gewesen ist?"⁽¹⁾

Hauptmann's artists feel the need of an environment in harmony with their work. The tragedies of Johannes, Schilling and Arnold are a result of an unsuitable home environment. "Was leben will, braucht seine Atmosphäre. Das ist im Geistigen ebenso".⁽²⁾

Numerous psychological problems, of which only a few can be mentioned here, are treated in the plays. Perse-

(1) Vol. IV, p. 447.

(2) Vol. III, p. 57.

cution mania has obsessed Dr. Scholz and his son, Robert, supposedly as a result of drink and because of family quarrels. Henschel has hallucinations as a result of pangs of conscience, as he has broken his promise to his first wife. The intuition of woman is illustrated in the same play when the second Frau Henschel feels intuitively that her husband has committed suicide. It has been noticed that parents often love an imbecile child even more than those who are normal. This is well brought out in "Der rote Hahn" when Rauchhaupt attempts to commit suicide because his imbecile boy has been sent away to a home for the subnormal. When August in "Rose Bernd" turns to his Savior because of life's many hardships, it is clearly a case of flight from reality, or in other words, religious sublimation. The problem of a father's jealousy of his own child because of affection bestowed upon it by the mother, is the theme of *Griselda*. Fear and flight from reality form the theme of "Hanneles Himmelfahrt". Hannele's home environment has made her fearful of everybody and, as life has become unbearable for her, she hopes to go to Heaven where she can see her mother once more.

In "Michael Kramer", Hauptmann deals with an extreme case of psychological maladjustment. It is evident throughout the play that some very serious error has been committed in Arnold's education. The nature of the error, however, is left to the conjecture of the spectator. The father has been

very strict, but Arnold's sister states, "Mich hat er (the father) da stärker als Arnold getroffen und Arnold war Mann. Ich ertrug es auch".⁽¹⁾ This indicates that treatment which may prove satisfactory for one child fails utterly for another. Arnold's nature was apparently more sensitive, requiring therefore more moderate treatment. Arnold's sister, Michaline, suggests that the alienation of father and son has been caused by the mother who frequently threatened Arnold with his father. Both parents seem over-anxious to give advice to their maladjusted son, so much so that Arnold can bear neither his mother's interference nor his father's moralizing. Everybody in the family, including Arnold himself, is conscious of Arnold's failure. As a result, he has developed a persecution mania and is finally unable to carry the burden of life any longer. Had Arnold's parents recognized his sensitive nature at an early age, they might very well have awakened trust rather than defiance and thus averted the tragedy.

4. Ethics

In dealing with the various ethical problems which occur in the plays, it will be necessary, first of all, to interpret Hauptmann's conception of the term "morality" and to indicate his manner of approach to questions of an ethical character. We shall then consider the various factors which determine ethical behavior and certain other problems such as

(1) Vol. III, p. 73.

moral responsibility. Finally, we shall deal with various aspects of higher morality which Hauptmann emphasizes in his plays.

Two forms of morality seem to be recognized by Hauptmann. The first, which we shall term "conventional morality", is that which one recognizes and observes in order to merit the approval of the society in which one lives and to comply with the laws of the land. It is more negative than positive, and could perhaps be better defined as the moral code one observes in order to avoid the censure of society and to escape punishment for violation of the law. Conventional morality is in no sense absolute and may vary from society to society, from country to country, and from age to age.

There are, however, indications that Hauptmann has also a higher form of morality in mind, one which might be considered to include both ethics of self-realization and evolutionary ethics. According to the "self-realization" approach to ethics, all that furthers the development of the individual, in the broadest sense, is right, and all that hinders that development is wrong. According to evolutionary ethics, the evolution of mankind as a whole is the criterion of ethical behavior. The former approach is adopted by many of Hauptmann's artists; the latter by his socialist reformers. The artist considers that everything which leads him nearer the realization of a higher artistic goal is morally justifi-

able and all that thwarts that realization is unworthy of his attention. The application of such an ethical code - which is necessarily quite subjective - causes inevitable conflict between society and the artist. Likewise, the reformer who aims to act in such a way as to further the evolutionary development of the race, finds himself in disagreement with the standards established by society. If the individual disregards the moral code laid down by society, he can be punished, but he alone is the judge regarding any higher code which he may have adopted.

The individual is, however, a product of his inherited characteristics and the influence of his early environment - neither of which he has personally chosen. He cannot therefore be considered morally responsible for such actions as have been determined by factors over which he has no control.

Heredity - which includes what is sometimes termed "human nature" - and environment, determine man's ethical behavior. Let us, first of all, consider the factors of heredity. Dorothea Angermann, whose whole life has been ruined by an act of passion, justifies herself by explaining that she is of a more passionate nature than others. She says, "Ihr seid vielleicht dem abgekühlteren Erdball angepasst, während wir noch in der Zeit leben, wo er heisser war, und gewissermaßen noch kochendes Blut haben."⁽¹⁾ Likewise Mario excuses himself by the statement, "Ich bin auch nur ein Mensch"⁽²⁾, and

(1) Vol. VI, p. 195.

(2) Vol. VI, p. 189.

von Wehrhahn in "Der rote Hahn" says, "'n junger Mann is'n junger Mann, und wenn er sich christlich und ord'ntlich hält, deswejen kann er sich auch 'mal verjessen." (1) Hauptmann seems to believe that such actions are only in part, if at all, subject to control by the individual.

Only in so far as we live in a "milieu" of our own choosing may we be considered morally responsible for actions which result from environmental influence. This seems to be Hauptmann's general attitude towards individual responsibility. Such enlightened characters as Loth in "Vor Sonnenaufgang" and Heinrich in "Die versunkene Glocke" are in a position to choose deliberately the type of environment which suits them. But Johannes, Crampton, Schilling and many others have, by lack of foresight in earlier years, become enmeshed in surroundings over which they seem to have little or no control. Finally, there is the case of those who are born in an unfavorable environment and remain there indefinitely by force of circumstances. The actions of these unfortunate ones are, according to Hauptmann, largely determined by forces beyond the control of the individual.

Many factors in the environment may play a role in the moral conduct of the individual. The weavers, having been brought up in a "God-fearing" environment, and having respect for others and love for one another, are essentially moral in their conduct. If they steal apples or wood it is

(1) Vol. III, p. 87.

merely because of their hunger and cold. A great many of the characters in "Der Biberpelz" and in "Der rote Hahn" have always lived in the same unwholesome environment. Theft, other dishonest practices, and general moral lassitude are part and parcel of their lives. They have not adopted such a way of life deliberately; it has always been theirs. Laxity in home upbringing may, as in the case of Elga, cause a departure from moral principles in later life.⁽¹⁾ Many temptations in one's immediate surroundings render adherence to a strict moral code very difficult, as illustrated by Bruno's activities in "Die Ratten". A sudden acquisition of wealth, as in the case of the peasants in "Vor Sonnenaufgang", places the individual in a new situation for which he has not been prepared either by his upbringing or by experience. Overwork and fatigue may weaken one's powers of resistance to such an extent that the principles usually adhered to are forgotten. Such an example we find in Dorothea's relationship with Mario. Some people are protected from the evils around them and if they are more ethical in their behavior than others, it does not necessarily prove that they could maintain those principles under all circumstances or that they hold within their hearts higher ideals than others. A case in point is the one portrayed in "Rose Bernd". The father and August live sheltered lives in the opinion of Rose⁽²⁾, whereas she herself has encountered many tempta-

(1) Vol. II, p. 238.

(2) Vol. III, p. 349.

tions. Her environment is therefore largely responsible for the tragedy which ensues.

Consideration of public opinion is most common in determining our moral behavior. Fear of public censure incites Hanne in "Fuhrmann Henschel" to deny her own child. For the same reason Rose Bernd declares all charges made against her to be untrue, in spite of overwhelming evidence to the contrary. A case illustrating the psychological effects of scandal on the individual is that of Schilling whose life is rendered miserable by his club associates.

Other factors which may be classified as "mental" also influence conduct. Pangs of conscience may result in suicide as in the case of Henschel. Dorothea's conscience will not allow her to continue her engagement with Dr. Pfannschmidt after she has been unfaithful to him, even though he might still be willing to marry her.

Not everybody, however, is so scrupulous. Hoffmann considers all deeds good which he can perform with impunity. Ulrich sows his wild oats knowing that his influential friends will get him out of difficulties. Mario commits crime on crime in spite of circumstances which favor his reform. When an individual possesses such selfish traits he may become almost incapable of moral action. Hete in "Hanneles Himmelfahrt", for example, selfishly refuses to give a little sugar to the poor, senseless Hannele or to show her consideration in any way.

The problem of the use of alcohol in relation to morality deserves special consideration. In Hauptmann's plays drunkenness is frequently associated with other forms of immorality. Over-indulgence in alcohol may be resorted to in an effort to forget reality. Hauffe in "Fuhrmann Henschel", for instance, has been most reliable all his life but takes to drink because of the loss of his position after years of service. Likewise Dorothea craves drink and drugs to make her forget her tragic circumstances. It may be that Crampton drinks and smokes so heavily because of his unhappy marriage and his unsuccessful career.

Excess use of alcohol further weakens the individual's moral resistance until many other evils follow. The drunken Scottish lords in "Winterballade" are responsible for the death of Arne and his daughter. Streckmann in "Rose Bernd" misbehave more than usual when under the influence of alcohol. Frau Lehmann in "Einsame Menschen" has to provide for herself and her family because her husband is a drunkard. Old Krause in "Vor Sonnenaufgang", while drunk, shows disrespect for his own daughter, Helene. Finally, the tragedy of "Hanneles Himmelfahrt" is a direct result of drunkenness.

People who are morally by no means beyond reproach are often prone to be exacting in the conduct of others. Flamm, who is partly responsible for Rose's misfortune, puts out a maid and a trunkmaker for misconduct⁽¹⁾ and Hassenreuter

(1) Vol. III, p. 325.

in "Die Ratten", who has a mistress himself, is nevertheless very strict with his own daughter, Walburga.

Several characters in the plays prove themselves capable of transcending the moral codes laid down by society and of establishing for themselves ethical principles based on a desire for self-realization or social betterment. Loth, in "Vor Sonnenaufgang", and Heinrich in "Die versunkene Glocke", are representatives of such higher ideals - the one in the realm of human affairs, the other in the aesthetic field. In the opinion of Loth, all which leads to better social conditions for the masses and to greater enlightenment for humanity is right; all that thwarts this end is wrong. Personal pleasure, happiness, friendship, love - none of these may at any time interfere with his lofty aims.

Heinrich scales the heights in his attempt to attain perfection in art. All that is in the valley, those near and dear to him, his praiseworthy work as bell-maker, all have to be left behind him. He has seen visions in the hills and he can no longer remain in the valley. All that may lead him to the aesthetic perfection of his dreams becomes for him the only ethical principle worthy of consideration; all other moral codes, all traditions or conventions, all demands of society, no longer form a part of his life. Conventional morality has been replaced by higher values; the individual, instead of being answerable to society for his behavior, obeys the dictates of his higher self.

5. Philosophy

Five general trends are apparent in Hauptmann's philosophy of life. The first is that of determinism, which may, on occasion, lead to fatalism or predestination. A belief in the importance of the individual, which almost borders upon individualism at times, seems to be another trend. Closely associated with this is an adoration of nature and a desire to participate in a "retour a la nature". Another phase of Hauptmann's philosophy is his faith in the evolutionary principle which means belief in human progress and social betterment. Lastly, Hauptmann's careful observation of life finds expression in many statements of a universal character. The inflexible operation of natural or divine laws forms a part of his philosophy of life.

Determinism, as a doctrine, represents a denial of the freedom of the will. Kramer questions the importance of the role played by the will when he says: "Freiwillig, hör'n Se? Wer weisz, wo das zutrifft!"⁽¹⁾ Dorothea admits that she has become a slave to her emotions and to the stimuli arising in her environment, when she says, "Du nimmst mich noch als Persönlichkeit, während ich nicht mehr als ein Bündel aufgepeitschter, dunkler Triebe, ein Bündel Nerven...bin."⁽²⁾ When Dorothea says to her husband, "du bist ja im Grunde nicht böse"⁽³⁾, she implies that his evil deeds are unintentional,

(1) Vol. III, p. 75.

(2) Vol. VI, p. 194.

(3) Vol. VI, p. 193.

and that the influences over which he has no control render his will powerless.

The denial of the freedom of the will leads occasionally to fatalism or predestination in the plays. Henschel, referring to his misfortunes, remarks, "Ich bin ebens halt aso 'neingetapert",⁽¹⁾ and on another occasion, "Ane Schlinge ward mir gelegt, und in die Schlinge da trat ich halt 'nein".⁽¹⁾ Hoffmann in "Vor Sonnenaufgang" makes the statement, "Was kommen soll, kommt"⁽²⁾.

This view is also expressed by Hubert, as he tries to understand the tragedy of Dorothea's life:

"Die Frage ist: sind wir für das, was mit uns geschieht, verantwortlich? War es zu ändern oder nicht? Nein, wir sind nicht verantwortlich. Der Zufall, andere nennen ihn Vorsehung, ist verantwortlich."⁽³⁾

Hubert, then, blames chance or Providence for Dorothea's misfortunes.

Hauptmann understands human nature too well, however, to neglect the will entirely. Although Henschel is inclined to blame fate for his actions, he nevertheless admits the possibility of personal responsibility: "Meinswegen kann ich auch schuld sein. Wer weesz's!?"⁽¹⁾ "Ich bin ja an allem schuld; ich weisz, dasz ich schuld bin."⁽⁴⁾

The right of the individual to live his own life is constantly maintained in the plays. Independence of spirit and self-reliance are qualities that are common to nearly all Hauptmann's outstanding characters. Karl in

(1) Vol. II, p. 441.

(2) Vol. I, p. 19.

(3) Vol. VI, p. 200.

(4) Vol. II, p. 440.

"Schluck und Jau" says, "Ich sterbe meinen Tod, so will ich auch mein Leben leben"⁽¹⁾. Johannes, Schilling and Arnold all commit suicide because they cannot live according to their nature. Lachmann emphasizes the importance of "Pflichten gegen sich selbst"⁽²⁾ and Kramer suggests, "Wer Pflichten gegen sich selbst erkennt, erkennt auch Pflichten gegen die andern"⁽²⁾.

Without nature, life would be unbearable, for it is in communion with nature that the individual, freed from the tension of society, finds himself. In "Elga" nature is particularly praised. The knight says to the monk, "Du lebst dem Himmel, ich lebe der Erde. Und siehe, die Erde ist himmlisch schön."⁽³⁾ Again in "Gabriel Schillings Flucht" frequent allusions are made to the wonders of nature, and to the "Freiheit im Wandern über die pfadlose Grastafel"⁽⁴⁾.

In his early life, Hauptmann took considerable interest in Darwin and Hæckel. It is not surprising, then, that he has their pictures displayed on the stage in his "Einsame Menschen". Nor is it surprising that he has adopted their theories, not only in matters of heredity and environment, but also in his general attitude of mind. Activity is a symbol of evolution; we must work or decay. Kramer says, "Immer arbeiten, arbeiten, arbeiten, wir schimmeln sonst bei lebendigem Leibe... Arbeit ist Leben"⁽⁵⁾ Faith in the powers

(1) Vol. II, p. 503.

(2) Vol. III, p. 33.

(3) Vol. II, p. 208.

(4) Vol. IV, p. 82.

(5) Vol. III, p. 31.

of youth to build a new and better order of society is expressed in "Kollege Crampton" and is rendered symbolically in "Vor Sonnenuntergang" when the Geheimrat, representing "age", looks back into the "Abgrund" and Inken, symbolizing "youth", looks onward.⁽¹⁾

No artist can be called great unless the spirit of his work approaches universality. His generalizations must have a universal appeal; they must be true for all time and in all places. If Hauptmann is great, it is not merely because he reproduces on the stage, nature and life, but because his philosophy of life is basically true and his principles essentially sound. It will be noticed, as we quote here a few generalizations chosen from the plays, that this spirit of universality prevails. In "Elga" Starschenski is warned by his mother that the future may not be easy for him:

"Aber die Zeit steht nicht still. Ist man ohne Glück, so hat man nichts, als zu wünschen. Wünschen und hoffen tut wohl. Ist man glücklich, so hat man viel eher zu fürchten."⁽²⁾

Nickelmann in "Die versunkene Glocke" advises Rautendelein not to go into the world of men, for men do not know the light and they are chained and shackled by much untruth. Lachmann in "Michael Kramer" says that sometimes our most ardent desires are denied us and if they were granted we might have reason to regret it. On another occasion, he speaks of the strength and peace that may result from a period of hardship and suffering. In speaking of death, Kramer says, "Der

(1) Vol. VI, p. 391.

(2) Vol. II, p. 211.

Tod ist mild wie die Liebe" and "Der Tod ist die mildeste Form des Lebens." (1) Rose Bernd, who admits that she has been prone to judge others, has grown more tolerant by her own mistakes. Count Eberhard in "Griselda" shows his understanding for other classes of society when he says that both oak and turnip are rooted in the same earth.

The law of cause and effect as applied to one's moral behavior is nowhere better illustrated than in "Die schwarze Maske". Johnson, formerly a slave as a result of the evil deeds of van Geldern, returns to extort money from the slave-dealer's widow, Benigna. The latter feels that she is powerless to resist the demands of the man who merely represents a return of van Geldern's evil creations. "Es gibt gegen ihn (Johnson) keinen Widerstand... Johnson ist ein entlaufener Sklave... van Gelderns Vermögen ist Blutgeld vom Sklavenhandel." (2) Concerning retribution, Scholz in "Das Friedensfest" expresses the same view, "Auf Schuld folgt Sühne, auf Sünde folgt Strafe." (3)

These examples of Hauptmann's philosophy of life indicate how careful was his observation, how broad his understanding, and how great his love for the unfortunate and down-trodden. Herein lies the greatness of our poet.

6. Art

The artist's matrimonial problems have already been

(1) Vol. III, p. 79.

(2) Vol. VI, p. 225.

(3) Vol. I, p. 123.

treated under the heading "The Artist and Marriage". Here we intend to deal with a few other matters concerning the artist and his work.

The fact that the artist strives for something ideal and immaterial causes a breach with society, for the latter is chiefly composed of individuals who find their greatest happiness in the world of material things. Wilhelm in "Das Friedensfest" exclaims, "Ich möchte schaffen, schaffen."⁽¹⁾; Johannes in "Einsame Menschen" tells his father, "ich stehe auf einem andern Boden als du"⁽²⁾. There can be little common ground between the artist and the practical-minded citizen. Even the cultured Loth calls "Werther" "ein dummes Buch"⁽³⁾ and Schmolcke maintains that photography is a greater art than painting. Such a difference in attitude of mind does not affect the practical type of man to any considerable extent. But it causes the artist, who cannot ordinarily adjust himself to the work-a-day world, untold suffering.

Hauptmann has suggested many ways in which art might be encouraged. In the first place, society should give the artist greater consideration to enable him to accomplish his work without a multitude of worries. The formation of art clubs in the cities should be encouraged. Crampton has this aim with a view to elevating his home town into a "Kunststadt ersten Ranges".⁽⁴⁾ Germans should be encouraged to make pil-

(1) Vol. I, p. 152.

(2) Vol. I, p. 279.

(3) Vol. I, p. 48.

(4) Vol. I, p. 407.

grimaces to view the remnants "einer fast griechisch-heiteren Kultur"(1) in Germany. When the state is free and independent, art flourishes; Schuller in "Die schwarze Maske" speaks of the revival of painting in the Netherlands as a result of her political freedom.

In recapitulation, it might be stated that Hauptmann considers education to be of great importance in shaping the society of the future. Surroundings in the school and home, and educational methods should be conducive to the development of an aesthetic sense and higher values. The dogmas and practices of the Church are denounced; Christ's teachings themselves are at times subjected to criticism, but the true spirit of Christianity is not denied. Since heredity and environment determine behavior, society can only be improved by the application of sound eugenic principles and by the removal of undesirable influences from the environment. The conventional ethical code may be suitable for the great majority, but higher conceptions of right and wrong are necessary for the artist or reformer. Nature and the individual are exalted; socialism is advocated. The true form of society, then, can only be attained by finding a middle way between the rights of the individual and the dictates of society.

The completion of our treatment of the various cultural problems, leads us now to our chapter dealing with the most persistent, and perhaps the most important idea in the works of our poet, namely, that of reform.

(1) Vol. III, p. 381.

CHAPTER IV

HAUPTMANN, THE REFORMER

In spite of the numerous social problems treated by our dramatist, there is a thread of unity which binds them all together. That thread is the idea of reform. If Hauptmann's field of activity is extensive, it is because he seeks to reform, not merely living conditions and social institutions, but also ideas themselves. He aims to correct erroneous conceptions in established moral codes, educational methods or religious practice. The more recent scientific and philosophic theories are brought before the public and the status of the artist and his art is raised. Reform, then, in all matters of social interest is the chief aim and endeavor of our poet.

In his first play the dramatist summarizes in the words of Loth those things which he considers to be "verkehrt". There is hunger for some and superfluity for others. Murder in time of peace is punished; in time of war, rewarded. The hangman is despised; the soldier, honored. The Christian religion is both unsound and wrongly interpreted. Parents punish their children for unethical behavior of which they themselves are guilty. The teachers tell their pupils that "brave und ehrliche Leute" succeed best, when in fact such a statement is far from the truth. Finally, workers are allowed to starve or die of consumption, and such forms of murder re-

main unpunished.⁽¹⁾ These are, then, some of the many erroneous ideas or abuses in society which Hauptmann brings to our attention.

In his youth Hauptmann had taken great interest in utopianism and in socialistic ideas. Bismarck's "Sozialistengesetz" had merely served to sharpen such interest and increase socialistic activities in secret. During his Jena period, our dramatist belonged to the "Ikarier", a society, the aim of which was colonial settlement along socialistic lines. Heinrich Lux, a member of the society, actually made a trip to America to study the possibility of colonial settlement. The ideals of the society were never translated into practice but they made a lasting impression upon Hauptmann and many of them became incorporated in his dramatic works.

The character of the socialist idealist is best typified by one of Hauptmann's outstanding characters, Loth, in "Vor Sonnenaufgang". Loth is Hauptmann, the reformer. His aim is to reform everything that he finds to be "verkehrt". To prepare himself for this mission he has first of all acquired education and experience and has made himself equal to the task by virtue of self-discipline. He has renounced the use of alcohol, stimulating drinks and tobacco because he wishes to exemplify his ideals in every detail; he has not ventured to marry for fear that such a venture might frustrate his plans. A three-year term in prison has no effect on his socialistic activities. Neither friendship for his former

(1) Vol. I, pp. 50-52.

schoolfellow nor the possibility of pecuniary reward can divert him from his path. Loth has therefore achieved a unity of purpose which cannot be destroyed, neither by personal interest nor by the temptations of fortune.

Besides the outstanding personality of Loth many other reformers are depicted throughout the play. Frau Buchner feels herself "im Dienste einer bestimmten Sache"⁽¹⁾ namely, that of reconciling the Scholz family by changing their attitude toward one another. Frau Scholz considers that a return to the old religious faith will put all things right. Johannes in "Einsame Menschen" would set up higher standards of purity, if he were not bound by so many small considerations. The weavers, led by Jäger, assert their right to live, when they revolt against the tyranny of the privileged classes. Dr. Fleischer in "Der Biberpelz", a democrat and philanthropist proves to be a "lebensgefährlicher Kerl"⁽²⁾ in the eyes of those who wish to maintain the "status quo". Florian Geyer aims to free Germany from the tyranny of the Church and the nobility and to improve conditions for the peasants. Hauptmann's treatment of the problems of the artist points towards reform of those conditions which hinder the artist's creative work. Dr. Boxer, a socialist idealist in "Der rote Hahn", considers giving up a medical practice to assist Jewish refugees who are leaving Russia for Brazil. Spitta, a student in "Die Ratten", has come into conflict with

(1) Vol. I, p. 128.

(2) Vol. I, p. 522.

the authorities by criticizing the social order in public. All of these characters and many others play a part in the spirit of reform.

Although reformers often have the same ideals and strive for the same end, their methods differ widely. Some of Hauptmann's characters believe that adherence to Christian principles of meekness and non-resistance will produce the desired changes in men's hearts and hence in society as a whole. Many of the weavers, among whom are Old Baumert and Hilse, are of this opinion, although some of them finally decide to take part in acts of violence. Frau Buchner in "Das Friedensfest" applies the methods of the heart and fails. Other reformers are firm believers in force as the only remedy. Bäcker, Jäger and Luise number among the weavers who are so minded. The majority of the reformers and the oppressed classes in "Florian Geyer" believe in violence as the only way to social betterment at that time. Faith in education as a means of elevating the masses is implied, if not openly professed, throughout the plays. Some characters, such as Hoffmann, maintain that reform must come from above. "Es muss sogar von oben herab geschehen, das Volk weiss nun mal nicht, was ihm not tut."⁽¹⁾ Loth, on the contrary, believes that reform comes essentially from below, but his conception of reform is too broad to allow him to quibble about methods. He would aim to harmonize the various ways of approach but would

(1) Vol. I, p. 19.

uncompromisingly insist on maintaining a lofty goal.

Although several characters sound a note of pessimism in matters of reform, by far the greater number have faith in human progress. Frau Fielitz believes that efforts to improve society are doomed to failure:

"Ma' kann's ni ändern: an Tummheet is. Aber wenn ma' a Leuten de Augen will ufkneppen: is ni! Tummheet regiert de Welt." (1)

Lachmann in "Michael Kramer" regrets that his writings fail to change public opinion.

No great reformer can, however, share such pessimism for long. His way leads onward and upward; without faith in progress he must discard all pretensions of reform. Loth is unshakable in his optimism; the weavers have faith in their cause and there are indications⁽²⁾ that they will succeed, temporarily at least, in their purpose. Anna in "Einsame Menschen" places her faith and hope in the future and believes that "ein frischer Luftstrom... aus dem zwanzigsten Jahrhundert ist hereingeschlagen."

(1) Vol. III, p. 150

(2) Vol. I, p. 383.

Nothing stands out more in the writings of our poet than his compassion for the weary and heavy-laden. He espouses the cause of the oppressed and sorrowful; he gives new hope to those who suffer from "man's inhumanity to man". Let us not forget that Hauptmann's own forefathers were working people. Is it then surprising that he understands the poor and down-trodden and that he rouses our sympathy for them?

Hauptmann is the poet of pity and compassion. But he is something more. His depth of feeling could not find expression in literary excellence alone; social values had to be given priority in many instances. His love for humanity, his desire to awaken in all men an interest in vital social problems and his faith in the ability of man to reshape his destiny - this is the spirit which has won for Hauptmann a position of dominance on the German stage and which has brought him fame and recognition far beyond the frontiers of his native land.

CONCLUSIONS

Let us now summarize the results of this investigation in a short closing chapter.

The nobility, the wealthy farmers and business men are depicted in an unfavorable light, whereas the professions, the lower middle class, the peasantry and the proletariat, in spite of their many failings, are presented in such a way as to awaken our sympathy.

The class-consciousness of the wealthy, their selfish desire to maintain a position of privilege, their heartlessness in exploiting the masses - this is the spirit which arouses suspicion and resentment among the workers and causes endless friction between employers and employees.

The miserable living conditions of the poor result in many evils, just as affluence and ease among the privileged classes breed degeneracy.

Suffering is usually associated with love, since adoration of one individual by another cannot form a permanent basis for happiness. Pursuit of an ideal, of absolute values, will bring man as near to happiness as he can hope to come.

Marriage, then, for an artist, or for a man with a mission, usually proves a failure because of intellectual and spiritual incompatibility.

Nearly all marriages in the plays, whether of intellectuals or not, are unhappy ones.

Marriage should not be considered without financial security, health of body and mind, equality of the sexes and a willingness to raise children.

Community feeling tends to modify behavior since people usually seek the approval of society.

Patriotism surges into the foreground in the plays written in 1910 and in 1926.

War and the loss of independence of a country have ill effects on living conditions and on art.

The state does not defend the interests of the common people, it is opposed to a truer form of democracy and to socialism, and it remains blind to its own inefficiency.

When Hauptmann points out defects in the individual's relationship to the family, the community and the state, it is always with the view in mind of elevating mankind as a whole.

Education is important in modern society. Strong disciplinary methods and ugly surroundings should be replaced by a greater consideration for the individual and by an environment conducive to an appreciation of the aesthetic.

Conventional religion should be transformed into one of action, based on the spirit of Christ's teachings rather than on words alone.

Heredity and environment determine the reactions of the individual; the application of sound principles of eugenics and the introduction of necessary social reforms will correct

many of the ills of society.

Conventional morality, though not without value to the average individual, is not usually adequate for artists or reformers, who must devise moral codes commensurate with their lofty aims.

Individuals who suffer, often seek refuge in the use of alcohol; over-indulgence in alcoholic stimulants has disastrous effects on society.

Hauptmann seeks a middle way between the rights of the individual and his duties towards society.

Nature is extolled and the operation of natural laws recognized.

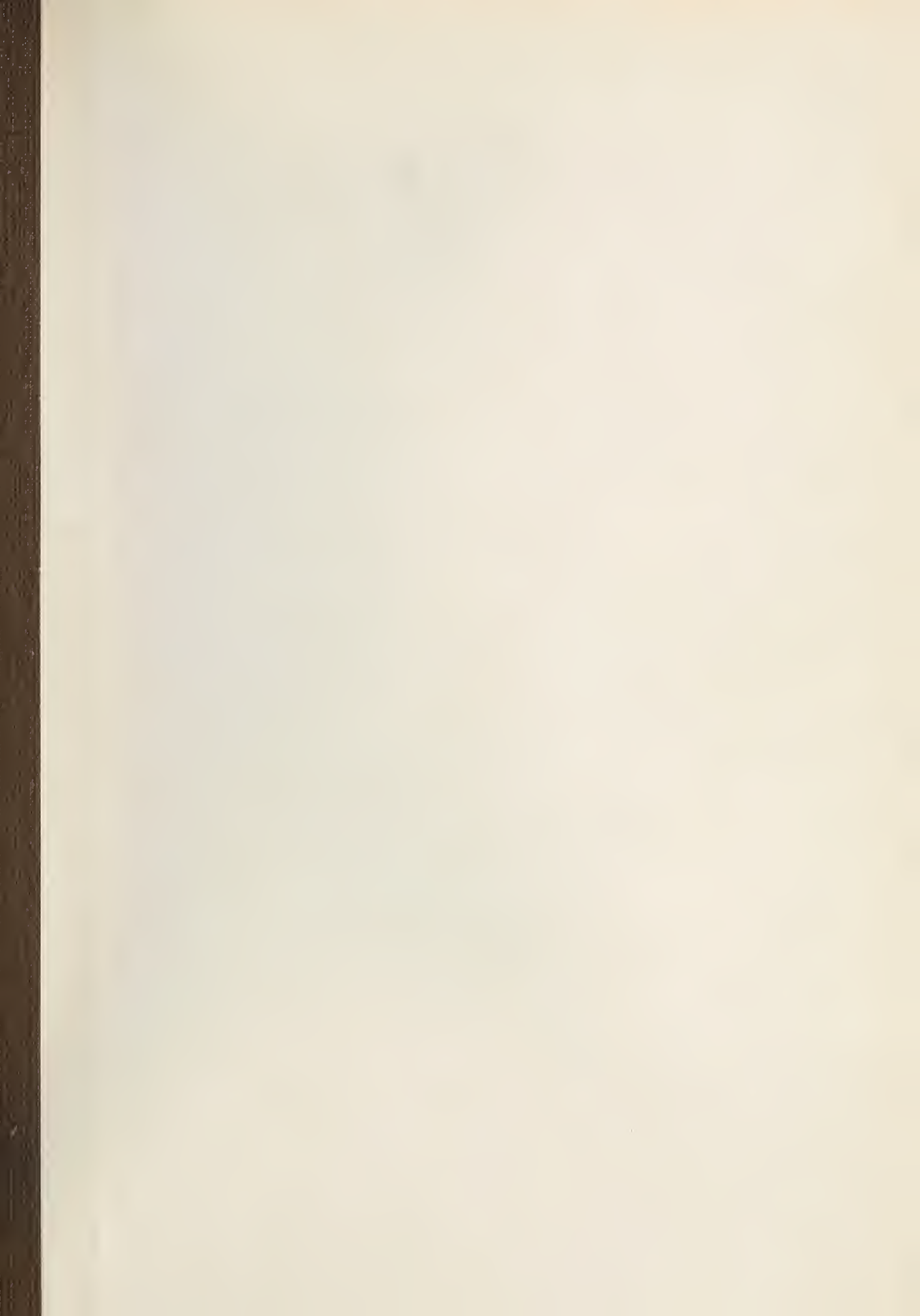
Determinism and at times even fatalism are favored as philosophic doctrines.

The artist, by virtue of his pursuit of the aesthetic ideal, has a difficult problem to face and ought to be given special consideration by society.

Hauptmann, besides being a poet and a dramatist, is a reformer and as such shows faith in evolution and in human progress. The spirit of reform prevails in the economic, political and social spheres; it penetrates into many of man's cultural activities in the form of inquiry and criticism. Our dramatist sees the many shortcomings of the social system and feels compassion for those who suffer because of them. He is convinced that reforms must be made, whatever the cost, and he looks forward to a more hopeful future.

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